# music journal

**APRIL, 1961** 

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## Editorially Speaking . . .

ONCE more it seems permissible to devote this editorial page to a discussion of the issue's contents; and again the cover picture is worthy of some special comment. As on several other occasions in the recent past, we are indebted to Reynal & Company, New York, for the opportunity of showing our readers this striking group of musicians from a long distant past, as it appears in An Illustrated History of Music, by Marc Pincherle, copyrighted by Sedo S.A., Lausanne, Switzerland, and reproduced here by permission of the publishers.

The picture actually represents the cover of an exceedingly rare Psalter or Book of Psalms belonging to King René II of Lorraine in the 15th century, whose original may be seen in the Arsenal Library, Paris. The well preserved colors of the book itself are mostly pastel shades of green. blue and brown, enriched with gold. The king himself seems to be trying out some of the music to his own harp accompaniment, while two scribes are filling in the words at their desks. A brief caption in Old French indicates that these are the people who "made" the Psalter.

Most interesting are the various musical instruments represented in the group. In the rear can be seen a long trumpet of the Egyptian type, a viol, with its old-fashioned curved bow, and a tabor or two-sided drum. Of the three ladies in front, the one on the left is playing the Biblical dulcimer, with a shalm or medieval oboe in the middle and a "portative" organ on the right. The entire ensemble expresses a single-minded devotion to the natural combination of religion and music, with historical interest as well.

IT is a pleasure to present in this issue of Music Journal another (the 18th) of the informative articles that have appeared quite frequently under the general title Music Is the Heart of a City, contributed by the governmental heads of various cultural centers in the United States. In this case the author is the Honorable George Christopher, Mayor of San Francisco, a city that has long played a significant role in the musical life of the nation. Worthy of particular attention is Mayor Christopher's statement that one-half cent of the tax rate is regularly applied by the local Art Commission to the maintenance of the San Fran-

cisco Symphony Orchestra and other artistic activities. Many other American communities would do well to follow this practical example.

As usual, we can point with pride to an impressive array of concert and opera stars, as well as creative musicians, who have contributed valuable advice and information in their individual fields of activity. Eugene Ormandy, musical director of the world-famous Philadelphia Orchestra, writes frankly and without inhibitions on the problems of a symphonic conductor. Nicola Moscona, long famous as a leading basso of the Metropolitan Opera, supplies amusing details of the many opportunities for the low masculine voice literally to "play the devil" on the lyric stage. Richard Lewis, the well known tenor, emphasizes the changed life of a singer in the jet age, with its advantages and disadvantages.

Mieczyslaw Horszowski, a former "Wunderkind" and now a distinguished concert pianist, dwells chiefly upon one of his specialties, the keyboard music of Mozart and its proper interpretation. Alexander Schreiner, renowned organist of the fabulous Mormon Tabernacle in Salt Lake City, cites some less known facts concerning musicians who both played and composed for the "king of instruments." Clarence Mansfield Lindsay concentrates on the importance of the viola and its literature, while the Chinese virtuoso of the harmonica, Cham-Ber Huang, presents a strong case for the musical possibilities of the little "mouth-organ." so often dismissed as merely "recreational." Our own Associate Editor, Robert E. Cumming, offers a touching tribute to the late Dimitri Mitropoulos.

The beloved Maurice Chevalier and the increasingly popular "Limeliters" take care of our less serious music, with emphasis on folk materials, with Charles Pintchman adding to the "Rock 'n' Roll" controversy, Paul Renard commenting on electronic instruments, Millicent Linden on rhythm, Jerome W. Bailey on the Cherry Blossom Festival, Frederick Steinway on pianos and Paul W. Whear and Richard E. Holz on bands. Solid educational material is supplied by such experts as Burrill Phillips (also well known as a composer), William H. Richards, W. McNeil Lowry and Dorothy Adams Jeremiah.

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## FIRST STEPS TO CHORAL MUSIC

by

ARCHIE JONES LOIS RHEA RAYMOND RHEA

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#### CONCERNING RHYTHM

Millicent Linden

A N absolute lack of rhythm is difficult if not impossible to find in nature. As far back as we know anything about man, he could always sing, he could always dance. Until some unpredictable mutation in another direction takes place, all the encrustations of mechanized civilization cannot cover over completely the natural human drive toward rhythmic expression in music and effortless movement.

From the medical point of view, all the life processes will be enhanced when the body is properly "stacked." The parts of the body may not be contrived or forced into place but instead must be slipped or eased into place, and this takes time. Habits must be achieved early in the course of learning. The undiscovered self becomes alive and vibrant under the regime of habitual patterns of movement. This may be applied to the simple process of walking. But the cultivation of mere posture is pretty much a bore to such a creature as man, who is not complete or whole without some appreciable sense of aesthetic and moral satisfaction.

Moving on the dance floor is a dead and senseless thing until the imagination can give it art and significance, and any dance elevated to the classic form of body and manner shall embody all these things. Dancing is not put into one, it is taken out of one. One does not move to the music, the music moves one. The figure becomes as expressive as the face of an emotional person. Expressiveness, rather than finish, is the ideal of bodily movement.

Professor Alexander Sveshnikov, Director of the Moscow Conservatory of Music, recently reported that there are 1800 music schools in the U.S.S.R. that constitute the first stage of music education and 166 professional music schools. There are 22 conservatories of 500 and more students, the largest being the Moscow Conservatory with 820 students closely followed by the Leningrad Conservatory with 800 pupils.

#### ORGAN AND PIANO

Paul Renard

A DON'T seem to be getting anywhere musically! Where do I go from here?" is a common question. "Where do you want to go?" usually follows. "I don't know," is the unfortunate answer. This type of conversation will keep musical clinicians traveling as long as it continues.

In the years that I have covered the length and breadth of the United States, I have lost track of the number of times that such a conversation has occurred. It is a condition that should not exist in a country that has as many qualified music teachers as we Americans claim.

In Europe the work of music education is strict, methodical, carefully supervised, and thus extremely effective. What we lack is a planned course of study, and this includes class as well as private instruction. Those who teach the piano and organ, in particular, must have some definite plan of action, and this may be achieved through a realization of several simple facts. There are four steps to be followed in piano instruction and five in the study of the organ.

#### For Piano Study

1. The first step is basic theory, which consists of knowing the tools of music before beginning to work. A carpenter would not be able to build if he could not identify such things as nails, saw, hammer, etc. Yet our teachers continually neglect such things as note values, volume markings and general musical terminology in explaining the rudiments of music. These things must not be overlooked.

2. Sight-Reading: Everyone is capable of reading music and should learn if he really wants to classify

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cess as a performer, teacher, demonstrator and musical clinician on various keyboard instruments, including the piano and the organ, both pipe and electronic. He has been active in workshops and is represented by considerable educational material in various forms (chiefly King Publications). He has also recorded under the Riverside label, specializing in musical Americana of

Paul Renard has won considerable suc-

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himself as a musician,—amateur or professional. The teacher who instructs by rote rather than teaching fluent note-reading is depriving this student of the chance to discover a wonderful wealth of literature for the keyboard, thereby restricting him to a few pieces which he must constantly repeat.

3. Co-ordination: This requires a certain number of scales to acquaint the student with finger and note patterns. I do not believe these should be practiced or studied to death but should be used in connection with sight-reading to strengthen the student's finger power rather than to limber the hand.

4. Construction: This consists of the study of such things as advanced harmony, transposition, arranging, modulation, etc. These are the things that help the individual to acquire his own style of playing. Each person must be allowed to discover his own individuality after completing basic study.

#### For Organ Study

There are several variations in the approach to organ playing in contrast to the study of the piano.

1. The Pedals: These foot pedals which supply the bass effects in organ music are shaped like large black and white keys; . . . they must be learned as an automatic action, like driving a car or swimming. This should be one of the first problems to be solved, once the student is familiar with sight-reading technique and can read with reasonable fluency.

2. Registration should really be classified as that extra fifth step, as it does not appear at all in piano playing. Actually, this is the biggest difference between the two instruments.

On a piano there is only one basic tone, which can be varied in each octave according to touch. On the organ, be it pipe, electric or electronic (and there is a difference), there are several types of stops and methods of registrating, but the problem is still learning how to registrate properly. On the piano, to vaguely suggest an orchestra, all the registers from low to high would have to be played at once. On the organ, the organist can take a group of stops and imitate many instru-

ments of the orchestra, singly and in combination, and they may all be heard in one or two registers, though the sounds of many registers may be initially included. Learning to use, understand and balance these stops is a study in itself.

Take time to plan your lesson along these lines. Basically, these ideas apply to other than keyboard instruments, including the voice. A well-planned lesson gives the teacher ease in performing his task, which ultimately will gain greater student confidence.

Southern California's own complete center of the performing arts by augmenting the projected Los Angeles Music Center with an 800-seat forum and a 3200-seat auditorium has been endorsed by the Los Angeles County Board of Supervisors.

Dr. Eric Werner, professor of sacred music at the Hebrew Union College-Jewish Institute of Religion School of Sacred Music, will again participate in the Workshop for Church Musicians at the Eastman School of Music, Rochester, New York, on July 10-14.

Congressman Emmanuel Celler (D.-N. Y.) recently introduced a juke box bill (H.R. 70) which reads as follows: "To require juke box operators to pay royalty fees for the use of the musical property of composers, authors and copyright owners."

Henry Brant, prominent contemporary American composer, has recently completed a jazz work for accordions. Entitled Shy Forest, the work is for an accordion quartet, is written in fugal style and utilizes the jazz idiom.

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## Life Is a Song

#### MAURICE CHEVALIER

I'M not ashamed to play "old men." To me, it is sad when an actor is afraid of growing old. Age is only bothersome when you stop to coddle it, or try to ignore it. I was lucky enough to realize this when I was no longer suited to the part of a youthful screen lover. So today I have found a new career as uncle, father or grandfather.

I've already played such roles in two pictures: Love in the Afternoon, in which I played the father of Audrey Hepburn, and Gigi, in which I played an uncle named Honoré. They were both successful. Now I'm cast as the father of Rossano Brazzi in Count Your Blessings, an M-G-M film.

My aim is to be as natural at 72 as I was at 20. But I want to be honest about it. Take the song I'm Glad I'm Not Young Any More. I can't believe that anyone is ever really happy not to be young. Still, I can sing the words and smile because, after all, we must all accept things as they are. And now it's a part of my job.

It was in the 1930's that I made my first picture in the U.S., and I earned \$20,000 a week. But I had a difference with Irving Thalberg, then my boss at M-G-M. He had been a friend of mine, then suddenly we were not of the same opinion any more. So I thought, "I've been very happy in Hollywood, so I'll stop while I'm happy. Besides I am not sure I would like Hollywood for the rest of my life." So I returned to Paris.

#### The Simple Life

By and large, I've kept my living simple. I've spent money on my houses, but I've never troubled to throw a bluff by owning big, expensive cars. My life has always centered in my home. Now I have a house in Mount LaCoquette, near Paris and the NATO headquarters where General Eisenhower once lived. I'm always proud to receive my friends there. But if I have somebody around me who makes too much noise and throws his weight around, I am not happy.

I was born in Menilmontant, a suburb of Paris, where working people live. I was expected to become an engraver. But I wanted to be an acrobat in the circus. I dreamed of that, but when I hurt myself practicing, that was the end of it.

It was then that I began to think of becoming a singer. But since I really had no voice, I had to find a style that would hold the interest of the public. I learned to "talk" my songs before singing them. That way I created a certain kind of atmosphere before I got into a song.

I've always had the stuck-out lip, but the straw hat which is a sort of trademark came about like this: When I was young, I was a comedian, and on stage always I made myself look like a clown. I wore pants too baggy or too tight, and



a red nose to make myself much uglier than I was. Then one day a French artist, Polaire, gave me some advice. She was billed as the ugliest woman in the world—which was not right. While she wasn't as pretty as a candy box, she was attractive. Anyway, it was Polaire who told me, "Maurice, you're not bad looking, so why do you always make yourself so ugly on the stage to make people laugh?"

"Because," I said, "if I didn't, people wouldn't laugh."

"You're wrong," she told me, "If you dress properly in a tuxedo, and tell the same jokes, you will be an even bigger success."

That was one of the most helpful things I ever learned. One day, in London, I saw a young fellow in a tuxedo and a straw hat. He looked so smart that I thought, "I do not need to look farther. There is my outfit." From that moment I was never without a straw boater if I could help it. For many years I was the only performer who wore one, but now stiff skimmers are coming back in fashion again.

Two years ago I felt that I couldn't go much "farther" or "higher" in France. So, at 67, I returned to America as a new Chevalier. I didn't know how young America would regard me. Maybe they would think me a "has been" or, most frightening of all, a bore. But I faced it and played six weeks on Broadway in a one-man show which was a success without being a triumph. Then I played six weeks at the Waldorf-Astoria and that was a triumph.

(Continued on page 67)

<sup>&</sup>quot;America's No. 1 Frenchman" proved in "Gigi" that he had lost none of his jaunty, buoyant style. Maurice Chevalier has had the longest top-ranking show business career on record; at 16 he was colled "un grand succès d'hilarite" by Paris critics. In 1959 he was awarded a special Oscar for his place in the entertainment world. His frank and personal remarks (as told to Kurt Singer) have a universal appeal, as does his performance in "Fanny," the movie version of the famous musical to be released by Warner Bros.

# Music Is the Heart of a City

#### GEORGE CHRISTOPHER

Mayor of San Francisco

THE history of music in San Francisco is inextricably bound up with the history of the city itself. Many items of interest are common knowledge. Musical gossip is still rife with anecdotes concerning the Metropolitan Opera of New York, which was performing in San Francisco at the time of the great fire and earthquake in April, 1906, and it was in our War Memorial Opera House, opened in 1932 (and, incidentally, the only civic-owned opera house in the United States) that the United Nations came into being.

Eugene Edward Schmitz, mayor at the time of the 1906 disaster, was a violinist of considerable achievement, and before his entrance into politics had been conductor of the orchestras at both the California and the Columbia Theatres. Other musicians before him in his family had been his grandfather and his father, Joseph Lucas Schmitz, who conducted various small orchestras after his arrival here from New York, and who organized the first local symphony of any size, the San Francisco Philharmonic, which functioned for several years until internal politics caused it to be disbanded.

Our city has contributed its share of musical talent to the international scene, numbering among our own celebrities Yehudi Menuhin and Hephzibah Menuhin, Lina Pagliughi, Ruggiero Ricci, Isaac Stern, Ruth Slenczynska, Leon Fleisher, and many others.

In any city of magnitude, one is bound to find many activities duplicated by those found in other communities of similar size and cultural development. Local music abounds in recitals and concerts by artists both local and of international renown, and we are visited by the usual array of touring orchestras, opera companies and ballet troupes: however, in a city as individual in character and quality as ours, one would expect to find a certain number of musical activities unique in style and flavor. We have them in abundance.

#### The Opera Company

The organization to attract greatest attention outside San Francisco itself is probably the San Francisco Opera Company, sponsored by the San Francisco Opera Association, and partially subsidized by the city, which in the thirty-eight years of its existence has built itself into one of the leading opera companies of the world. Always excellent musically, it has in the last few years concerned itself more and more with problems of ensemble and staging with really remarkable results. Beginning in the middle of September, it annually presents a season of standard repertory, revivals of historically important works and a large number of contemporary operas, the latter mostly in English. The company originally had a predominantly Italian flavor, and imported stars of international fame, many of them singing here for the first time outside their native countries. The import-



ing continues today to a limited extent, but the roster is now predominantly American with a large percentage of the soloists being San Francisco residents. A training school has been formed as a memorial to Gaetano Merola, founder of the San Francisco Opera, and every year talented young artists are chosen in auditions and given the opportunity to study with first-rank maestri, with the most promising making débuts with the company. At the close of the local season, the company tours extensively on the West Coast.

The Cosmopolitan Opera Company, now defunct, formerly presented an annual Spring season of popular-priced standard opera. Its demise has left a serious hole in the musical scene here, but at this writing plans have been formulated for the new Spring Opera Company, and a season of standard works with resident company and gifted young solo artists seems to be almost certain.

The San Francisco Symphony Orchestra is unusual in that it works as a unit almost the entire year, since it plays for the opera seasons, the Summer "Pops" series, and other scheduled events in addition to its own three concerts per week during

San Francisco is in many respects a model musical center; other communities would do well to follow this beautiful city's pattern of musical subsidy via a civic art commission. The Hon. George Christopher comiders music an essential part of the life of San Francisco and has taken an active role in its promotion there. This is the 18th in a series of articles under the same title—a series dedicated to the advancement of music in America, contributed by the Mayors of leading centers of cultural ac-

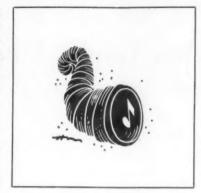
the regular season. Composed of first rank instrumental artists, and under the direction of Enrique Jorda, it is now in its forty-ninth year as a professional performing unit, and plays a rich variety of musical literature which includes standard symphonic works, major choral and orchestral compositions, and a great deal of contemporary music. The overall programming shows taste and imagination, and further interest is lent by brilliant guest conductors and soloists, both local and imported.

The San Francisco Civic Light Opera is active during the Summer months and presents fully professional productions of light opera and musical comedy. This venture is shared with the Los Angeles Civic Light Opera in that about half the productions are prepared here, half there, and all productions play an average run of four weeks in each city.

#### **Amateur Activities**

To get a true picture of the importance of music to the residents of San Francisco, however, we must examine a few examples of the volume of music made by those residents themselves, for audiences and for their own enjoyment.

So-called amateur musical organizations abound. The Lamp-lighters, presenting the works of Gilbert and Sullivan in regularly scheduled weekly performances, have been an outstanding feature here for many years, have survived all manner of seemingly insurmountable obstacles and now operate in their own theatre and are going stronger than ever with ample audience response. The Opera Ring works in its own theatre as well, and presents chiefly musical comedy, staged in the round, with an occasional production of a more serious work, which is presented on successive Sunday evenings while the regular current attraction continues on the other nights of the week-end. Both of these theatres are completely non-professional, both maintain amazingly high standards of excellence, and both are enormously successful. The Gingold Children's Opera gives performances for children of original works, usually based on well-known stories, with casts of



children and an occasional adult when a giant or ogre is needed.

Music enjoys a healthy condition in the local education institutions, with San Francisco State College perhaps leading the list. This school has always provided a fairly complete curriculum of training in the fields of instruments, voice and theory, and now has an opera program which has been brought to bear on many important contemporary works for the lyric stage, some of them American premieres. Among the pieces presented have been Vaughan-Williams' Sir John in Love, Bartok's Bluebeard's Castle and The Duenna by Prokofiev, to mention only three. The San Francisco Conservatory of Music also mounts occasional stage performances as well as recitals by students, and gives local composers the opportunity to have their music heard with their Composers' Forum series. presented at regular intervals, as does the San Francisco Music and Arts Institute. The San Francisco Boys' Chorus is a performing and training group for talented youngsters which was founded several vears ago as an auxiliary chorus to the San Francisco Opera by Madi Bacon, its director, and Kurt Herbert Adler, then chorus master for the Opera, and now its general director; it provides a musical training of unusual scope, including intensive summer work at a camp outside the city, and gives many performances here and elsewhere, and in operas when a children's chorus is necessary. The Community Music Center operates on a clinic basis, giving musical training to members of lowincome or limited-income families at nominal fees; it provides excellent teachers for those who need or deserve such training but are financially unable to obtain it elsewhere.

San Francisco's public schools give much attention to their music, fully conscious of their obligations to the performers and audiences of tomorrow. Complete instrumental training, beginning with the fifth and sixth grades, is now offered on the grammar school level in addition to the regular classroom music. Private instruction is now available during after-school hours in collaboration with the Music Teachers of America. On the junior and senior high school levels the same policies are extended to include classes aimed at developing general experience in listening, singing and playing, in addition to advanced work in band, orchestra and chorus. A recent innovation is the San Francisco All-City Orchestra and Honor Choir, instituted by public school music director Albert A. Renna, to provide additional experience for children with above-average gifts. Eighty-five instrumentalists and about ninety singers were chosen, and rehearsals were held on Saturday mornings, culminating in two performances for children and adults with overwhelming success. Other groups are sponsored by PTA and service clubs. One of these is the San Francisco Youth Wind Ensemble which rehearses after school. At present a concert band is being planned, patterned after the All-City Orchestra, and there is every reason to expect equally successful results from that endeavor.

The San Francisco Boys' Club Band, comprised of ninety-four uniformed players between ages 12 and 17, is directed by Bernie Salin, and offers free group instruction to club members. The club also furnishes most of the instruments. This group plays in all local parades in addition to its many other activities and travels as far as Sacramento for guest appearances, and to Pasadena, where this last year they were accorded the honor of participating in the Tournament of Roses.

Local churches, together with private and parochial schools and colleges, contribute their share to the musical scene, as do our synagogues—notably Temple Emanu-El, which has commissioned and performed some extremely important works of

## A Conductor's Problems

#### **EUGENE ORMANDY**

TEARS ago I returned to Phila-Y EARS ago I returned a guest appearance in New York City, and headed for the rehearsal I knew was in progress. A lady recognized me and, during our brief conversation. asked "Where are you rushing to, Mr. Ormandy?" I told her that I was going to pay my respects to the orchestra's guest conductor, and that I was on my way to their rehearsal. She seemed puzzled, and was surprised to learn that someone else would be conducting the orchestra in concert that evening while I was in town. I explained that, were I to conduct the concert, I would be rehearsing the orchestra instead. "Oh, do you rehearse, too? I thought that you just got them all together, picked up your baton and made them play!"

The duties of a conductor are many and varied. In Philadelphia, for example, I am responsible for planning 70-80 programs per season, consisting of more than 700 compositions. The selection of this music is only one of the time-consuming problems facing a conductor. Each new score submitted must be scrutinized and considered fairly. And the musical menu must be carefully chosen and balanced. As the medical doctor knows what is good for his patient, the conductor must know what is best for his audience.

I deliberately offer a certain num-



ber of contemporary compositions, but surround them by recognized and well-loved compositions. Every program should include at least one new work, preferably by an American composer, but not necessarily so. The choice of these works requires study and trial. I dare say that we look at as many as 150-200 new compositions per season and, without the help of Bill Smith, my assistant conductor, this vital work would be deplorably diminished. Mr. Smith occasionally comes back with a new composition and says "I think you will like this. You might keep it in mind for the future." Then, too, in the selection of new works to be played, one eye must be kept on the box office, another on art. The "boxoffice eye" must see that new works which are extremely difficult will require additional rehearsal timeand such time is very expensive.

By and large, the most generous financial contributors supporting the local symphony orchestra will be mature people with musical tastes developed a few years past. They will expect to hear a great deal of music they like, and will tolerate only a moderate amount of "dissonant" music. The young generation, perhaps more sensitive to and sympathetic with the tensions of the times, as expressed by some modern composers, is less influential—although decidedly more vocal.

The "artistic eye" must fight constantly for the golden compromise. It must sense, recognize and discreetly choose proper ingredients that will please everyone's taste. The conductor will occasionally offend everyone, however, in deference to the progress of his art.

I have found that the public in general is receptive to a complete program of Tchaikovsky or Brahms. In an all-Brahms program, for example, I try to include the Symphony No. 3 in F Major. Why? This work has a very soft ending and for that reason alone is neglected by too many conductors with a large boxoffice eve. It is not necessary to have a Gargantuan climax for each featured work! A soft voice will create greater results than the opposite, especially if the message is clearly enunciated and projected with integrity. (Of course, I usually close an all-Brahms program with the Piano Concerto No. 2.)

All music, old or new, must be chosen on its merits by the discerning conductor. The critics will not always agree with the conductor's opinions, but neither of them can judge most progressive works on first hearing. This practice is dangerously destructive. It is the conductor's duty to play a deserving work again, and it is the critic's obligation to review it again. Look at past history! The première of Beethoven's Symphony No. 1 in C Major is a case in point.

(Continued on page 47)

Eugene Ormandy has been guiding the course of the Philadelphia Orchestra since 1936, when he resigned as conductor of the Minneapolis Symphony Orchestra. His predecessor, Leopold Stokowski, maintained the orchestra's legendary tone and Mr. Ormandy has had no trouble in following and furthering the distinguished Philadelphia Orchestra tradition. He has recently completed a series of four television discussion programs distributed and produced by the National Educational Television and Radio Center, 10 Columbus Circle, New York City.



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# Playing the Devil as Basso

NICOLA MOSCONA

O PERATIC sopranos have been known to spend years studying the proper way to expire gracefully in the throes of consumption while artistically trilling an aria of farewell... the tenor must learn how to emit resounding high C's as he impales the villain upon a well-thrust stiletto... but the poor bass, when not involved in dull priestly duties, has to go to the Devil!

One of the great prizes of the bass repertoire is His Satanic Majesty's most famous personification—Mephistopheles in Gounod's Faust. However, there are about 60 other musical stage treatments of this renowned demon, ranging all the way from the 18th century to contemporary composers—Stravinsky and Jean Francaix. And, not by any means unique to music alone, Mephistopheles, under his other aliases—Lucifer, Satan, Beelzebub, etc.—inhabits a host of philosophical, literary and graphic art creations as well.

Of course, as an operatic basso with 24 Metropolitan Opera seasons behind me, I have had the greatest familiarity with diabolical activities and characterizations, particularly as

they regard Mephisto. Naturally curious about his remarkable adventures in all forms of cultural endeavor, I have made somewhat of a hobby of searching for his appearances through the centuries and find him turning up in so many different guises and with such a variety of accourrements as to startle one originally familiar with him only through Gounod's melodramatic and stylized operatic treatment.

#### Various Forms

Whether you seek him in volumes of 16th century demonology and magic, where he is identified as but one of the seven great princes of Hell; in Milton's Paradise Lost, in which a bat-winged Satan broods over his expulsion from Heaven; or in countless artistic embodiments ranging from Michelangelo's naked, serpent-entwined titan in The Last Judgment to the slightly musty, archaically atmospheric lithographed Devil from the hand of the 19th century Delacroix-you will be sure to find God's adversary lurking sardonically at the core of Man's superstitious nature, riddling his intellectual imagination with subtle poison.

Following the Devil's strange and evil trail through the ranks of symphonies, tone poems, ballets, dramas, art work, cantatas and, with justifiable interest, in the Holy Bible, I have come upon a host of puzzling ingredients and fascinating complexities.

The fall of Satan is biblically doc-

umented in Revelations XII:7-9: "And there was war in heaven: Michael and his angels fought against the dragon. . . . And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world." Titled Lucifer, Beelzebub, and other such colorful names, Mephistopheles can be traced even further back than this to the Jewish Kabbala (supernatural writings of ancient derivation) and brought back by way of the medieval astrologers to his 16th century dual personality of Christian theological devil and German Kobold (a mischievous, evil-working sprite).

Mephisto's theatrical adventures start far back in literary history, stemming from the first of the great Faust dramas, The Tragicall History of Dr. Faustus, written by the English poet Christopher Marlowe. Produced about 1589, it was published in 1604 after its author's death eleven years before. It was Goethe's epic poem, however, which became the greatest inspiration for later interpretations of the Faust-Mephisto theme shortly after the publication of its First Part in 1808. The number of variations developed around the world since then are really stagger-

Inextricably connected to the story of Faust and the unholy compact with evil, Mephistopheles had his first important bout with opera in Ludwig Spohr's Faust (1813). The familiar view of his serving as the old doctor's mortal servant, in ex-

(Continued on page 53)

Nicola Moscona, a Greek-born leading basso of the Metropolitan Opera Association, is known to opera buffs both for the richness of his voice and dramatic characterizations. He is a holder of Greece Golden Cross of the Phoenix and has made many operatic recordings for Columbia Records and RCA Victor. Not only are the diverse Mephistophelian roles in his repertoire, but Mr. Moscona is also known for his portrayals of Don Basilio, Ramfis and other important basso parts.



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## The Organist as Composer

#### ALEXANDER SCHREINER

VERYBODY knows that the Every organ is called "the king of instruments" and far be it from me to deny it. Most people would also assert that J. S. Bach was the greatest composer for this instrument and, though I will by no means negate this fact, I will try to introduce several lesser-known though extremely proficient masters of the organ ranging from the period before Bach to our own day.

Dietrich Buxtehude was an organist in Lübbock, a major city in north Germany, when Bach was a child. At the age of 15, Bach journeyed to this city only to hear Buxtehude play his Sunday afternoon recital. Almost all scholars agree that the influence of Buxtehude on the young Bach was enormous.

Five years later, Bach again met with Buxtehude and the older man announced that he would be delighted to retire and to have Bach succeed him in Lübbock. There was, however, one stipulation-that Bach take Buxtehude's daughter, Anna Marguerita, for his wife. Bach looked her over and said that he would think it over. He went home and married his own cousin, Maria Barbara Bach.

Felix Mendelssohn and Robert Schumann flourished something over a hundred years ago and, though they are primarily known for their orchestral and chamber music, wrote some very delightful organ music. Both were only amateur organists and enjoyed playing the organ like many composers before and since. Mendelssohn, for example, wrote six sonatas for the organ, each sonata being in three movements.

#### Pedals Important

Mendelssohn was not only a composer, but he was an eminent conductor and pianist as well. He loved to play the organ, but, alas, he did not have enough pedal technique to do his performances justice. To play the pedals well is rather a specialty in and among organists. He wrote his sonatas with a peculiar cleverness whereby whenever he had any difficulties with the sections in the pedal, he arranged them so that they could be played by the left hand. And so he gave rest to the left hand if one played the pedals, or if he played them himself, he would play the pedal passages in the left hand.

The first movement of the Organ Sonata in F minor has a beautiful chorale which echoes thematically throughout and the title of this hymn melody is What My God Wills, May It Be Done Always. To put such thoughts into his organ works shows Mendelssohn's devoutness. Of course the sonata is meant to be played in a church.



Robert Schumann had a pedal piano in his home, an instrument which has organ pedals attached to it at the bottom so that one can play, in a manner, organ compositions. This kind of a piano is seen quite frequently in Europe. Schumann wrote six pieces for the pedal piano which were called Canons. They are peculiar contrapuntal compositions and are somewhat similar to a round (like Three Blind Mice); the theme is heard twice and is somewhat like a perpetual echo.

The word "canon" is a technical term-it means that the piece is built according to musical contrapuntal law. There are such things as the canon law of the Scriptures and there is a canon law of counter-

point in music

Now the French have written some wonderful organ music, partly due to the splendid quality of their Conservatoire de Musique in Paris, where the greatest teachers of the land instruct their young pupils and where the best students in the country, chosen by competition, are taught. In the field of organ playing, excellence is produced, in part, because of the splendid organs avail-(Continued on page 40)

The distinguished Dr. Alexander Schreiner has been organist at the historic Mormon Tabernacle in Salt Lake City since 1924. He studied in the United States with J. J. McClellan, his predecessor as Tabernacle organist, and in Paris with Charles Marie Vidor and Louis Vierne. He has recently completed a valuable series of programs for N.E.T. (National Educational Television), a non-profit organization of great service to the fortunate educators and students to take advantage of the various series featuring the outstanding musicians and personalities of our time. Write to them at 10 Columbus Circle, New York City.



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In medieval times it was always part of a wandering minstrel's job to recount his ventures and tell of the wonders he had seen. In addition to singing, playing, juggling, dancing and acting, he improvised verses and performed reportorial functions for the society.

Today's minstrel, however, is a specialist. While certain modern-day entertainers may display several talents in the course of a performance, none is charged with a reportorial responsibility.

Yet, because he still travels and is characteristically gregarious, the entertainer today occupies many vantage points for observing 'society. Since few of them have a "slot" within the act for recounting adventures or telling of the wonders they have seen, their experiences go unrecorded. The desire to share them. however, remains. All performers want to broaden their avenues of communication. Singers want to be comedians, comedians want to act, writers want to lecture and everyone wants to write (a concert pianist once told us that she always longed to talk briefly to her audience in an informal way before commencing a recital).

We were delighted therefore to be asked to add these fugitive notes to the pages of the *Music Journal*. It gives us a chance to discharge that part of this particular "wandering group of minstrels" duties for which there is no longer a "slot in the act."

While we were discussing ideas for this piece, someone brought up a story about Lee Hays, the fine composer and possessor of that wonderful low voice in The Weavers' sound. It seems that during one of The Weavers' first niteclub engagements an enthusiastic member of the audience came up to Hays and said: "Gee you guys got a great act!", to which Lee replied, "It's not an act, it's real!"

#### Reasons for Success

That rejoinder of Lee's started us thinking about what might be responsible for the current popularity of that "real" thing called folk music. It is, of course, due in part to the tremendous expansion of the recording industry in the last ten years and the consequent demand for more and more material. A hit today appears on all charts; rhythm and blues, country and western, jazz, folk, pop, etc., and folk songs have the best chance to score everywhere. (The hippies, of course, claim that there are really only two categories, "pop" or "flop.")

Along with the expansion of the record-buying public has come a kind of homogenization. A friend of ours once thought up a fine question to ask Sarah Carter, a member of the

Carter Family which made hundreds of records during the early thirties: "When did you first use the phrase 'folk songs' to describe the music you made?" We don't know if he ever got an answer, but the fact remains that people like the Carter Family, "Blind Lemon" Jefferson, "Uncle Dave" Macon, Vernon Dalhart and many others were singing what we today would call folk songs, but the use of the term implies a level of consciousness which was not attained until relatively recently.

In the late 1930's artists began to emerge who knew that they were singing folk songs—people like John Jacob Niles, Pete Seeger, Burl Ives and Josh White. America began to produce its own scholars in the field of folk song research—the Lomaxes, Carl Sandburg, Phillips Barry, Natalie Curtis Burlin, J. Rosamond Johnson and others. The move toward trade union organization in basic industry—especially steel, auto, and rubber—utilized folk songs for propaganda purposes.

And jazz, which has always been the most vital branch of American folk music began to be really popular, moving gradually toward the level of sophistication it displays today—a complexity which has begun to separate it from the mass audience.

The first real breakthrough toward mass appeal that folk song made was the sudden success of The Weavers, a superb quartet of singers, two members of which had been singing very much the same sort of

(Continued on page 64)

The Limeliters, a popular group of three young men, a guitarist, banjoist and a double-bass player with a Ph.D., have been seen on the nation's television screens and throughout the country's nightclubs. Their particular folk music sound is taking the nation by storm, and the sales figures of their RCA Victor records prove it. Behind the wit of their article lies a great deal of thought-provoking material.

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# The Legend of Mitropoulos

#### ROBERT CUMMING

THE music world is in the red. During the past year or so it has suffered the loss of a phenomenal number of important musicians. Probably more deaths have occurred among outstanding serious composers, conductors and singers than ever before. But the greatest loss of all, if such a selection can be made prudently and without bias, and from an American and avantgardist's point of view, was that of Dimitri Mitropoulos.

There is much that is not known about the maestro as a creative musician and as a person. The majority of the music world, for example, is unaware of his past activity as a serious composer, some of whose works might stand resurrection. He composed one opera, incidental music to Elektra and Hippolytus by Euripides, two orchestral works, a string quartet, two numbers for violin and piano, six piano compositions, four songs and two arrangements for orchestra of Bach organ works.

A proficient pianist as well, having graduated from the Athens Conservatory in 1918 with a gold medal for the pianoforte, he faced an eventual choice between the role of pianist, composer and conductor. He also made a choice between music and religion, for his family was opposed to his going into anything but the Greek Orthodox Church, which permits no orchestral or instrumental music in its rites. By composing he was committing a sacrilege. Two uncles were monks, his paternal grandfather was a priest and his great uncle was an archbishop in the Greek Church. However, the boy's childhood dreams of expressing himself through a forbidden form of music were realized later in a stunning career. He moved, as most artists do, from handicap to strength. Music was his life force, his religion. And he continued its missionary work most effectively. In the maestro's own words, "My own family taught me to look upon art as a religion."

The young Dimitri pounded away at the piano in spite of protests. At ten he could play the complete scores of *Faust* and *Rigoletto*, and at fourteen knew from memory music for nearly every opera in the standard repertoire. In despair of all this ungodly din, Father Mitropoulos sent his son to the Athens Conservatory.

#### Skilled Composer

The boy showed exceptional gifts in composition while still a student, and composed and directed his symphonic poem La Mise au tombeau du Christ in 1916. Two years after graduation, his full-length opera, Soeur Béatrice, was successfully performed in Athens. He then left for Brussels to study composition with Paul Gilson for one year, continuing studies at the Berlin High School for Music in the profound Busoni's master class (1921-24), serving as coach at the State Opera there. A triumphant return to Athens resulted in an appointment as conductor (and director of studies) of the Hellenic Conservatory, as well as the orchestra of the Athens Concert Society, which dissolved in 1927 when Dimitri was appointed conductor of his alma mater's orchestra, sharing duties with Jean Boutnikoff until 1929. From that time, as sole con-



-Wide World Photo

ductor, he raised standards of orchestral playing in Greece, doggedly but tactfully introducing a great number of important works, new, old and unknown. It was clear that the baton had been selected in preference to the pen and the keyboard.

His Paris début took place in 1932 with the Orchestre Symphonique de Paris, as conductor and piano soloist in Prokofiev's Piano Concerto No. 3. The pianist had failed to appear. Rather than postpone the event, Dimitri the indomitable fulfilled both functions brilliantly. Subsequent appearances took place in England, Russia, Poland, France, Belgium and Italy, all to enthusiastic acclaim.

The American début, at the personal invitation of Serge Koussevitzky, was with the Boston Symphony Orchestra in 1936. His initial success brought about an engagement to return the following year, when he was also invited to conduct the Minneapolis Symphony. He remained in Minneapolis for twelve years before coming to New York to share the baton with the eminent Leopold Stokowski.

Known as a part-time mountain

climber and full-time memory wizard, Mitropoulos was also the most energetic, athletic conductor on the U.S. podium until, of course, Leonard Bernstein stepped into the famous New York spotlight. Musicians adored him and referred to him as having a mind like Macaulay'severy composition he conducted was learned by (and with) heart. Some conductors have tried this impressive feat too soon, and have met with embarrassing results. But Dimitri's memory was different. He amazed the 101 members of the Philharmonic by naming every one of them at the first rehearsal. He could refer back to any passage in a rehearsal without consulting the score. As he said, "I wouldn't like to see an actor playing Hamlet from a book. I learn the music."

Yet, in direct contrast to his colorful, vital and kinetic feats on the podium, his musical associates referred to him as one of the calmest, poised persons imaginable. To wit: at New York's Lewisohn Stadium. Puccini's Tosca was being presented in concert form. Toward the end of the piece, when Mario faces the firing squad, the maestro cued Joseph De Angelis (orchestra manager for the Stadium), who waited in the wings with pistol in hand. The gun failed to fire. Mitropoulos and the orchestra paused. His expressive eyes, underscored by dark rings of something mystic-perhaps his memoryrolled in the direction of the wings; his eager hands were poised and steady. The orchestra waited. No report! De Angelis snapped the trigger again and again and the clicking noises were slightly audible, even to the audience. The cello section began to giggle, the violins chuckled, and the entire orchestra began to laugh-including Mitropoulos, who signalled the timpani. A drum beat substituted for the temperamental pistol and Dimitri gathered his flock for an "unusual" finale. Was he angry? No. He tittered his way through the rest of the opera. "He doesn't lose his temper," said a stage hand. "And don't let his frantic gestures fool you. He's almost as quiet as a monk."

As to the press, it is always best to let it speak for itself. On January 13, 1941 the maestro brought to a close a four-week engagement with the



-Columbia Records Photo

New York Philharmonic with Roussel's Symphony No. 3 in G minor and Mahler's Symphony No. 1 in D Major. A reviewer in the Herald Tribune stated, "Dimitri Mitropoulos. . . . was acclaimed by the audience in a manner which left no doubt as to the remarkable hold the Greek conductor has attained on New York music-lovers' affections. Mr. Mitropoulos appeared ten times on the platform to the accompaniment of never-ceasing applause and shouted and whistled demonstrations of approval. Overwhelmed by the warmth of his reception, Mr. Mitropoulos, after asking the orchestra to rise several times to share in the ovation, suddenly bent over and kissed its astonished concert-master, Mishel Piastro, and later leaned over to shake the hand of an enthusiastic member of the audience."

#### Aiding Musicians

A memorial concert was given in the maestro's honor at Carnegie Hall on March 5, 1961, presented by the Musicians Aid Society, of which he was a co-founder. Mishel Piastro performed for this occasion, as did Van Cliburn, Eleanor Steber, Renata Tebaldi, Mignon Dunn, Ezio Flagello, Barry Morell and the Symphony of the Air, conducted by Karl Boehm and Fausto Cleva. Spoken tributes were given by His Eminence, Archbishop Iakovos, of the Greek Archdiocese of North and South America, Senator Jacob K. Javits, Rudolph

Bing, David Keiser and Leonard Bernstein. The artists were obviously inspired by the solemn occasion and were there because they wanted to be. Van Cliburn made his début as conductor-pianist in honor of the Mitropoulos tradition, since that memorable time when the pianist did not show up to play the Prokofiev Third. The occasion was aglow with spontaneous giving.

The Musicians Aid Society was founded a few months before the maestro toppled from his podium at La Scala on November 2, 1960. The Society's plan is to fulfill one of his fondest wishes—to provide every manner of care and comfort for the aged or retired musician. One of the goals is the building of a retirement home to be named in his honor. The Society has made a fine beginning; further help will, of course, be welcome.

The maestro requested that his body be cremated, that there be no funeral or flowers. The U. S. ambassadors in Greece and Italy wanted to bring him back to this country and a military plane was dispatched. Following various legal, religious and political claims and counter-claims, the cremation took place in Switzerland and a simple ceremony was held. The Greek government rightfully was awarded the remains. All Greek decorations have been requested by the Chairman of the Board of the Athens Conservatory.

Concerning the maestro as a person, Mitropoulos and the Acropolis have a great deal in common. He was raised in Athens, which is the Acropolis, and just recently returned to the house of many mansions. The place and the man were truly inspired consecrations to their art, both possessing a feeling for nature, a boldness of conception, an adoration of grandeur tempered by knowledge of human capacity, and an exquisite choice of materials. Their mutual genius lacked little. Their mutual media begin with the same letter of the alphabet-music and marble. Both, not having been polished to excess, hold an impalpable dust of crystals which catch the light and direct it to our mind's eye. Both are still missionaries of their art. It is fitting that they should be together, surrounded by indigenous

(Continued on page 66)



## Mozart's Piano Music

MIECZYSLAW HORSZOWSKI

THERE are several worlds of music which are distinguished by different styles. We have a romantic world and a classic world, a baroque world and an atonal world. But Mozart is a world unto himself. His creative achievements and monumental output cannot be compared with that of any other composer.

Each work by Wolfgang Amadeus Mozart is individual. All of the sonatas differ to such a great extent that a pianist cannot approach any two pieces in the same manner. There is actually but one way to play Mozart and that requires a great deal of patience and study. The student and professional musician must know and understand all aspects of the score-the historical and personal circumstances under which the piece was composed, a full appreciation for other works of the same period in Mozart's career and, probably most important of all, a perfect mastery of the notes themselves.

During my own pre-performance preparations I spend a great deal of time researching the composer's state of mind at the time of composition. I have noticed that Mozart would often be at work on several different pieces at the same time, works being composed in different spirits. For example, the Concerto for Piano in A Major, K. 488, and the Concerto for Piano in C minor, K. 491, were written, as their Köchel numbers suggest, around the same time. Yet the A Major concerto is marked by a light gayness, whereas the C minor concerto is a deeply tragic, passionate and moving composition. It goes without saying that both works cannot be performed in the same manner.

#### **Examine Editions**

Another point which is of great importance is an inspection of the different editions of Mozart's works. It is always stimulating to examine these scores because one can see how other individuals interpreted the music. One may not agree with their versions though many new insights and ideas may be gained.

Not only do editions offer diverging opinions on the performance of Mozart. Different musical times produced dissimilar performances. Pianists of our day often play classical music either with a romantic feeling derived from the nineteenth century or with the mathematical accuracy typical of our own day. Though there is great expression in Mozart's scores, we cannot accept a romantic reading. Though his rhythms are precise, they cannot stand a mathematical treatment. Mozart's music must be played as Mozart wrote it. It has sufficient room for interpretation but if a style derived from a musical era must be used it should

be from the classical period, not from the romantic or twentieth centuries. Can you imagine someone playing a piece by Arnold Schoenberg in classical style?

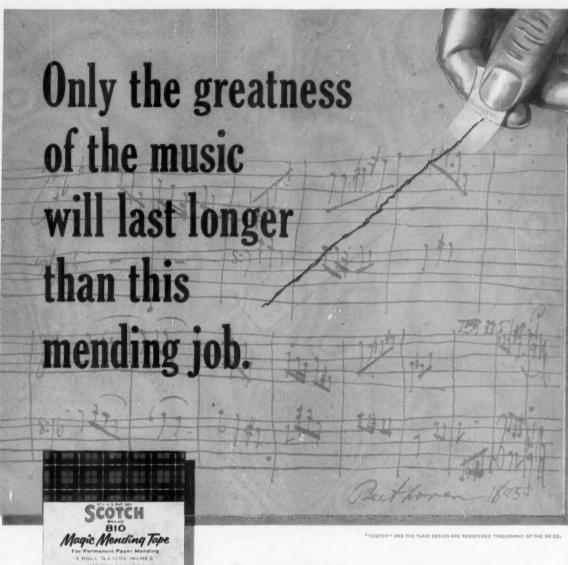
The first premise of the performer is to love the music. The pianist, violinist, clarinetist and conductor must have an emotional and intellectual bond with the composer's ideas and feelings. It is not enough for the performer to merely master the technique required to rattle the work off.

It is interesting to observe the many changes in audience tastes regarding Mozart and his work. When I was a student in Vienna at the turn of the century only six or seven of Mozart's concertos for piano were deemed entertaining or worthy enough to be played in public. The other concertos were completely disregarded. My, how times have changed!

I have always believed that good works acquire more value with age: when one stands near a group of tall buildings they all seem to be of average height, yet when one looks at these structures from a distance there will always be one or two buildings that tower over the others. In the years immediately after his death, Mozart was considered a frilly, inconsequential composer, but now, more than 170 years since the classical era, he is appreciated for his depth and extraordinary musicianship. When we look back at the other composers of that age, Mozart stands taller in our minds. The same thought can also be ex-

(Continued on page 74)

Mieczysław Horszowski, the distinguished Polish-born pianist, began his career at the age of five. At the age of 14 he was heard in Carnegie Hall and has, since then, appeared as recitalist and soloist in the music capitols of the world. Mr. Horszowski has performed with Arturo Toscanini, Pablo Casals, the Budapest String Quartet and other renowned organizations and conductors. His Columbia and Deutsche Grammophon recordings have drawn the highest critical praise.



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# Requiem for the Marching Band

PAUL W. WHEAR

M USIC has been a part of the liberal arts education since the middle ages. Educators at all levels now agree that music should be included in the education of the individual, but there is disagreement as to how it is included and what types of musical experiences are valid parts of the curriculum and what types are pure recreation. For the student who does not wish to make it his life's work, music still has a place in his education; for one of the purposes of college is preparation for the profitable and enriching use of leisure time.

At the elementary and secondary level, basic music is taught in the classroom and the opportunity for ensemble participation is provided by the choruses, bands and orchestras. In college the basic music is supplanted by music appreciation; but the ensembles remain the same. In addition to purely social values, ensembles afford the opportunity for service by participation in school and community undertakings and for aesthetic enrichment by the serious study of good music, to say nothing of the immediate value of the experience of making music come alive. Unlike the other ensembles, the marching band can fulfill only a fraction of this function. It has unique possibilities for service in its ability to foster spirit at all types of school and community gatherings, but intellectually and culturally it contributes nothing. Its value to the individual participant is, therefore, only recreational.

Except in major universities, the band does not become an ensemble devoted to the study of great music until after the last football game. Approximately one third of the college year is lost to the primary role of the band as a musical organization. During the marching season most of the time is spent learning maneuvers and tricky footwork, while from one sixth to one tenth of the total time is devoted to learning (frequently to memorizing) tunes selected for their flashiness or because they happen to fit the theme of the half-time show.

What might be accomplished with the time normally allotted to marching? Today there is a continuing em-



phasis on the development of good literature for the concert band in all major organizations of band directors. The American Bandmasters Association sponsors an annual contest for good band compositions and has in the past commissioned composers of international reputation to write for the medium of concert band. The College Band Directors National Association, The American School Band Directors Association and the new National Band Association all work toward this same goal. Along with a growing pride in their medium on the part of band directors themselves, there is a gratifying response from composers who are recognizing the potentialities of the concert band.

In addition to the repertoire of outstanding original compositions for band, there is a solid core of transcriptions of the finest music from all mediums. Through the act of learning this music and performing it, the cultural purpose of the band is being served. It is entirely possible that the band provides the only opportunity for some students to become intimately acquainted with music of the Renaissance and Baroque periods. Transcriptions are especially worthwhile when the intent of the original composer is preserved intact, and when specific instrumentation was not an integral part of the composition.

There is also a practical side to this. The cost of marching uni-(Continued on page 69)

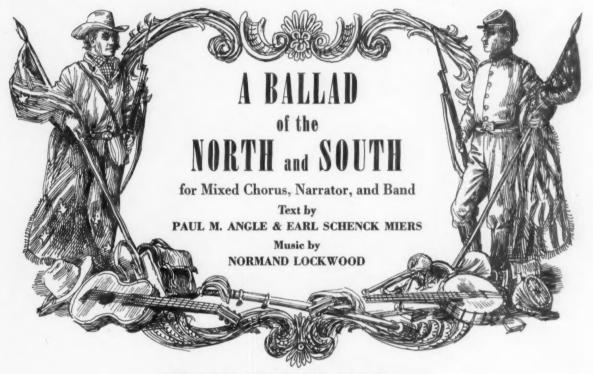
Dr. Paul W. Whear, Chairman of the Department of Music at Doane College, Crete, Nebraska, has had more than 30 of his compositions and arrangements published. He received his education at Marquette and Boston Universities, the Eastman School of Music and the University of Bordeaux. Dr. Whear is also Chairman of the Contemporary Music Committee of the National Music Teachers Association and has been the chairman of a similar committee organized by the College Band Directors Association.

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## Jet-Propelled Singing

#### RICHARD LEWIS

HE coming of the air age has narrowed musical boundaries, brought the world's opera houses and concert halls within easy commuting distance, and released the singer from the tyranny formerly exercised by transoceanic liners and transcontinental railroad timetables. However, the blessings of lightening modern transportation carry their own problems for an artist who must fill over 100 oratorio and opera engagements a season, involving no less than five trans-Atlantic round trips within seven months and singing one night at London's Royal Festival Hall and the next at Wartburg College in Waverly, Iowa.

That the jet age has changed the singing art there can be no doubt. In the halcyon days of such vocal greats as Jean de Reszke, Caruso and Gigli, a tenor's career proceeded at what might be termed a Victorian "snail's pace" as compared with today's fast-moving tempo, with a refreshing two-week Atlantic voyage preceding a season in which engagements were spaced so as to allow plenty of time for relaxation and ripening. Cross-country touring was sedate and leisurely, requiring three to four days or more in plushy private Pullman cars to reach one's destination.

When wisdom and vocal coaches dictated, the repertoire of a "Golden Age" singer grew gradually, each role or concert program lovingly polished according to specific needs. There was no necessity to have a huge list of material in hand for immediate use, no great fuss about being "all things to all audiences." And opera was limited to the cosmopolitan centers of international culture—London, Berlin, Vienna, Paris and New York.

#### Studying by Air

I could not help but consider the vast changes that have taken place as I sat in a streamlined jet aircraft recently, winging over the wintry Atlantic. Spread out on my lap was the score of Mahler's Das Lied von der Erde, which I was scheduled to perform in Houston in a few days. Try as I might, I had been unable to dispel mental echoes of the previous evening's BBC Orchestra broadcast, in which I had sung the Narrator in Berlioz's L'Enfance du Christ. Mahler's exotic chinoiserie, a vastly different climate from the delicate Gallicism of the Berlioz, would call for a fast switching of gears, both vocally and temperamentally.

Packed tightly in my luggage were songs for an Iowa recital, to be given jointly with mezzo-soprano Jennie Tourel; Elgar's oratorio *The Dream of Gerontius*, which I would be singing back in London in February; Gilbert and Sullivan's *Trial By Jury*, for an upcoming recording session; and Bach's *St. Matthew Passion*, for a Pittsburgh Symphony appearance. What strange bedfellows . . . Sullivan's Defendant and Bach's



Evangelist! Yet this sort of musical juxtaposition of a variety of recital and operatic material is commonplace for an international singer's repertoire today.

One must have as varied a series of recital programs and opera roles as possible, for impresarios are apt to expect a singer to fly in and do a performance with little or no rehearsal time allowed. The tenor who was once able to build a career on several concert programs would soon stagnate if he sang the same material over and over as often as jet age engagements permit. For this reason, I have forced myself to expand and redesign by own repertoire to include many "out-of-the-rut" works not generally a part of standard tenor training.

Today's singer must be a creature of great stamina and have strong physical fitness to withstand the rigors of touring all over the world. Rushing from an over-heated concert platform to a draughty airline terminal is hardly conducive to a healthy throat, nor is the cuisine on international aircraft or in hotels always high in the requisites of good diet. To be struck with a fever while commuting from London to San Francisco could be disastrous to

(Continued on page 55)

Richard Lewis, one of the world's leading tenors, has been a trans-Atlantic commuter since 1955, when the San Francisco Opera invited him to sing the title role of Sir William Walton's "Troilus and Cressida", a part he created at the Covent Garden world première performance. Mr. Lewis has been heard throughout the United States and is a leading tenor of the Royal Opera, Covent Garden and the Glyndebourne Opera Festival. His continuing musical travels have brought him a unique title—"The Jet Age Tenor."

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FROM LEFT, ABBEY SIMON, ZITA CARNO, DORA ZASLAVSKY, ZENON FISHBEIN

## Pianos for Virtuosos

#### FREDERICK STEINWAY

I N my family's business, we men pride ourselves on being able to put together a piano "blindfolded, if necessary." There are about 12,000 parts in a modern Steinway grand piano. I learned each one of them the hard way-in five-plus years of apprenticeship in our plant. But one thing the factory didn't teach mean answer to the recurring riddle of why a pianist prefers one particular instrument to another. I've had a series of interesting experiences with celebrities. Some of them seem so unalterably sure all pianos differ "in personality," I can't dismiss their convictions as mere misguided artistic temperament.

Vladimir Horowitz, for example, has used the same two concert grands for 17 years. He considers them superior to all other pianos, yet not equal to each other! One he plays at recitals—the other, only in concerts with orchestras. When Horowitz was recently induced to record some of his greatest arrangements at Carnegie Hall, for some reason he made a new choice of instruments. Ignoring his former "loves," he selected three other grands from our basement storeroom on 57th Street in New York.

In that underground musical Eden—where we keep 25 or so concert pianos for visiting artists to borrow—Artur Rubinstein also has his favorites. By tone and by touch, Rubinstein recently picked two instruments he liked equally well. On

tour, concert audiences one night heard him perform on the first piano; by the next night, he had switched to the other. "Pianos are like women," he told me once. He chooses "different" grands to suit changing moods and the composers he wishes to play.

Concert pianist Dame Myra Hess invariably causes a stir among new help at our office with telegraphed messages like this one: "I am divorcing Husband No. 1. Please send Husband No. 2." This remarkable lady—a leading light in the concert world—is unmarried. Her "husbands," of course, are her concert grands.

Eugene Istomin has adopted the same charming style of endowing his pianos with personality, and reverses the sex to suit himself. "She won't play Bach," he will tell me. Or, "She needs tuning." On days like that, we invite Istomin to inspect the other nine-foot "ladies" in the basement, hoping he'll find one more agreeable.

#### Sponsoring Pianists

The concept of sponsoring concert artists is credited to my grandfather, William Steinway. As far back as the 1860's he initiated Steinway Hall Concerts and served as artists' manager. One of the traditional stories of this period is about the contract drawn up by Anton Rubinstein, whom he brought to the United States in 1872 for a series of performances. The pianist primly specified he would not play in beer gardens. He insisted on protection from "wild Indians." And he required that his salary be paid in gold.

The beer gardens presented no

problem, since the Steinways hadn't scheduled concerts there anyhow. Wild Indians never materialized, and the gold question was settled abruptly when Rubinstein was presented with an actual sack of gold coins as salary. It weighed 140 pounds. With no coaching from William Steinway, the pianist conceded that American banknotes would be acceptable after all.

Perhaps the most exciting of our family achievements as artist sponsors was the introduction of Ignace Jan Paderewski to his first American audience. My grandfather William Steinway invested an unprecedented \$30,000 in the venture. Paderewski was enormously successful, of course, and his concerts earned \$15,000 over the expenses involved. He wanted to repay the entire \$45,000, but my grandfather told him, "To have discovered you is pay enough." A few years later, Paderewski established a trust fund for American musicians.

Like most concert artists, the (Continued on page 74)

Frederick Steinway represents the fourth generation of the world famous piano-making company, Steinway & Sons. His unique position has enabled him to reminisce in the lighter vein about many of the world's great planists. He is the young, competent and respected manager of their Concert and Artist Department.



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Long regarded as the pros' pro, George always has a full schedule of recordings and TV dates... his artistry has added luster to the music of Paul Weston for a dozen years. He has appeared in the TV series, Pete Kelly's Blues, and with many others. His Columbia solo album, "Mellow Guitar," remains a best seller. Always demanding of himself and his guitar, he has never wavered in his thirty years of loyalty to Epiphone instruments. For further information write Epiphone, Inc., 210 Bush Street, Kalamazoo, Michigan.

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## Our Young Opera Composers

#### BURRILL PHILLIPS

A GENERATION ago, the young composer in the United States who wrote for the operatic stage was the exception among his fellows. Today the situation is almost exactly reversed. It is difficult to find a young composer who has not written, or is not writing an opera of some kind. It has become commonplace among younger composers when meeting after not having seen each other for some time for one to say, "Yes, I knew about your new opera, but what other things have you been writing?"

Among Americans of an older generation, many have not written operas at all. Such men as Roy Harris, Walter Piston, and Wallingford Riegger are examples, and of course there is the patriarch, the very much revered dean, the late Charles Ives, who left no operas. There is another group of older composers who essayed the operatic form once or twice in former days, but did not make it as significant to themselves as other media. This would include Howard Hanson, whose opera Merry Mount had a Metropolitan Opera performance in 1934, Randall Thompson, and Deems Taylor, whose reputation as a composer of opera continued to be sustained with the

general public during the 1930's and

Then there is another group among these same older composers that has been more or less faithful to the lyric stage from earlier days. These men have continued to write chamber music, or orchestral scores, as well as operas. Virgil Thomson is one of this group. His two operas Four Saints in Three Acts and The Mother of Us All have become classics of the modern musical scene in the United States, but so have many other works of his for other media. The same pattern may be traced in the cases of Douglas Moore and Bernard Rogers.

Douglas Moore has been involved more or less steadily with operas for many years. His opera *The Devil* 

and Daniel Webster was heard in New York in 1939. Ten years later White Wings was produced. His next, Giants in the Earth, was produced in New York in 1951. His latest full-length opera, The Ballad of Baby Doe, had its première in 1956 in the opera house of the old



Marie Powers (left), Cornell MacNeill and Patricia Neway in a scene from Gian-Carlo Menotti's The Consul.

Presently in Barcelona as a Fulbright Lecturer, delivering addresses on American music at the University of Barcelona and other institutions, Burrill Phillips is also enjoying a splendid opera season there. During the coming year he will travel in France and Italy, devoting himself entirely to composition on a Guggenheim Fellowship, which activity will include a new opera. This outstanding composer, born in Omaha, Nebraska, is Professor of Music at the University of Illinois, and was formerly on the faculty of the Eastman School of Susic where he studied with Howard Hannal Bernard Rogers.

mining town in Colorado which was the setting for the real-life story of its heroine in the gold-fever days of almost a century ago. But Moore is also a symphonic composer and equally well-known in absolute music.

Bernard Rogers also has been more or less steadily concerned with opera since 1930, having written four, the latest of which, The Nightingale, had its first performance in 1957. His one-act opera The Warrior (1947) was the last work by an American composer to have been produced by the Metropolitan Opera in New York, until Samuel Barber's Vanessa was premièred in 1958. Yet Mr. Rogers has been widely known as an orchestral composer, perhaps having a greater reputation in this than in the operatic field.

There are, also, two other men of the same generation who have comparatively recently taken to writing for the lyric stage—Aaron Copland and Roger Sessions. Although in 1937 Copland wrote The Second Hurricane, as a "play opera" for teenagers, is was not until 1954 that his opera The Tender Land put him among those American composers who have contributed to the formation of an American tradition of opera. The same may be said of Roger Sessions and his earlier The Feast of Lucullus.

Of course, there are no clean-cut lines of demarcation between generations of composers. What the influences are, if any, that filter down from this older generation to the youngest, present generation, are vague in outline and subtle in effect. There is a kind of older-vounger generation of composers whose music will be bound to have some bearing on the latest opera. Composers like Norman Dello Joio, Leonard Bernstein, William Schuman, Marc Blitzstein and Elie Siegmeister have in one way or another affected the styles and the musical thinking of the youngest men. It may not be too much to say that the effect of this mid-generation on the young composers is of more weight than that of the older composers, simply because it is nearer in time and closer in empathy.

Most of the works of the older generation require what might be called conventional staging: an opera house with an orchestra pit and the



Aaron Copland



Samuel Barber

usual lighting and scenic facilities. With Blitzstein's earlier operas the trend began to swing toward simplicity and an austerity of means.

Howard Hanson's Merry Mount might be used as an example of the older style. It has a large orchestra, chorus and dancers, and it needs to be staged in a more or less realistic fashion. On the other hand, the accidents that made it necessary, in the 1930's, to present operas on a bare stage, sometimes with only a piano for accompaniment, have created a sinewy and forthright state of mind in the young composers. They do not generally affect the austerity of the 1930's, and have begun living in a more generous age. But they do not go all the way back to the high romantic style of a Merry Mount,

#### **Traditions Change**

The younger men no longer have the entree to traditional opera houses that the older generation had. The exception among them is Carlisle Floyd, whose opera Susannah is in the repertoire of the New York City Opera. Even this eminence is a far cry from the tradition-heavy Metropolitan Opera, and the distance does not consist only of difference in scale. It consists of a more direct interest, on the part of the public, in the quality of the opera itself and not so much of an interest in the general traditions surrounding opera as an art form. This is true no matter whether we are speaking of the New York City Opera and Susannah, or of the Juilliard School of Music

in New York and William Bergsma's opera *The Wife of Martin Guerre*, or the one-act opera *The Tower* by Marvin Levy, which had its world première in Santa Fe in 1957.

At this point, something should be said about the phenomenon of Gian-Carlo Menotti and his impact on the writing of operas by young American composers. For a generation now he has written a stage work about every other year, some comedies, others melodramas, some popular, some esoteric, but all successes. Among them are Amelia Goes to the Ball (Metropolitan Opera, 1937); The Island God (Metropolitan Opera, 1942): The Medium, The Consul, The Telephone, The Saint of Bleecker Street, Amahl and the Night Visitors and Maria Golovin.

The secret of Menotti's success seems to lie in his possession of an uncannily right sense of the theatre, and a musical style just up-to-date enough (post-Puccini) to hit the exact center of the target of taste. Menotti is neither in the vanguard of musical progress, nor is he a conservative in the usual meaning. Menotti writes his own librettos, he usessmall means for his instrumental accompaniments, and the size of his casts is moderate. But with all this, the influence Menotti has had on young American opera composers is not so much on the musical side. Where his precept and example have been most valuable is in steering composers away from pompous librettos, pageantry, and symphony orchestras in the pit. His success has shown that it is the human voice in song in the theatre that is true

opera. That is the most valuable lesson that has been taught young American opera composers in a generation.

Vanessa, an opera by Samuel Barber with Gian-Carlo Menotti as librettist, was given its first performance in January, 1958, by the Metropolitan Opera. The collaboration of these two composers has inevitably recalled that of Boïto and Verdi. Vanessa concerns a middle-aged but beautiful woman who falls in love with and marries the young son of her former lover, who is fruitlessly loved by Vanessa's young niece, Erika.

Since the essential actions in the plot take place off-stage, the characters are given a maximum opportunity of singing. Barber uses devices of operatic tradition freely: there is a chorus, there is coloratura singing. there is a ballroom scene, and music for a tipsy character. The recitative is often lyric, and there are set pieces, among them a quintet and several solo arias. The arias in Vanessa are harmonically conservative, wellplaced for the voice, and always a little melancholy. The orchestra is made to sound large and sonorous, a tendency not shared by most of Barber's contemporaries in the operatic theatre.

Of the older composers whose names and works were previously mentioned, almost all the operas had a librettist who was not the composer. But of the seven young composers who are our main objects of interest now, more than half wrote their own librettos. What this signifies is that the new operas are being written by composers who wish to



A scene from The Wife of Martin Guerre by William Bergsma,



Douglas Moore

have complete control over material from the beginning. This may come about from observation of Menotti and his usual practice. It would indicate that the young composer is more versatile verbally than most of his predecessors.

The "story" upon which the older composer generally based his opera tended to be a story about a character or happening in American history (Moore's *The Devil and Daniel Webster*), or at least to have an American rural setting (Copland's *The Tender Land*). The younger men do not follow this pattern.

#### History and Fiction

Jack Beeson's Hello Out There is the Saroyan story. It has an American setting but is not a history. Robert Wykes' The Prankster, to his own story and libretto, has a New England setting, but is not a history. Carlisle Floyd's Susannah is the Biblical story modernized and given an American setting. Those who do not use American characters or history or setting are: Myron Fink's The Boor; William Bergsma's The Wife of Martin Guerre; Mark Bucci's A Tale for a Deaf Ear; and Marvin Levy's The Tower.

These seven young composers (many of whom have written more than one opera) could be expected to demonstrate a wide range of capacity and interest, just as they show a wide range of background and training. Bergsma, Bucci and Floyd have all elected to write "serious" stage works.

Bergsma's The Wife of Martin

Guerre is the intensely dramatic story of an Enoch Arden plot with complications. It is significant that Bergsma never uses melodrama in this opera, and that his music and action are both a little underplayed. There is nothing boisterous about his score, and the orchestra, as in all these new operas, is a small one. But the work is full-size. Bergsma has created a style of his own, and the influences have been so absorbed as not to be noticeable. What he has in common with his colleagues is the capacity to utilize arias, with all that that means in dangerous artificiality, and still keep the dramatic idea in satisfactorily constant flow.

Bucci's A Tale for a Deaf Ear is more mannered, and one might say, more "modern," than any of the others. It has a situation a little like Hindemith's Hin und Zurück, but with trimmings. The opera is ostensibly in English, but has two sections sung in Italian and in German. The musical style owes a debt to Menotti.

Floyd's Susannah is a kind of survival from an older American tradition of twenty years ago: it utilizes an idiom based on American folksong and jazz. For a serious subject such as this is, the use of the idiom produces a bittersweet nostalgia, and is always successful if done well, as this opera is.

The other four composers have written music with some elements of comedy, or at least of humor. Americans have been wont to pride themselves on having a sense of humor, but if the output of many American composers of absolute music in the past was any criterion, this was a vast overstatement. It is good to feel a return, in music, and particularly in opera, of this saving grace and delight.

Jack Beeson, the composer of *Hello Out There* and *The Sweet Bye and Bye*, has, in his other kinds of music, always been able to show a dry wit. In these operas this is still true, and it does not necessarily arise from situation, but is a part of the whole musical gesture.

Marvin Levy's *The Tower* uses some musical satire, but not in as broad a fashion as can be heard in Myron Fink's setting of Chekhov's *The Boor*. Fink has solved a problem with great dexterity: he has written his own libretto from the

(Continued on page 46)



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## Cherry Blossom Music

JEROME W. BAILEY

 $F^{
m OR}$  the musically inclined, five days in Washington, D. C., during the 1961 National Cherry Blossom Festival, April 4th through 9th, should leave the ears and sense of musical appreciation well satisfied. The Festival Committee is happy to present to the people of America one of the most musical programs of any celebration in the country. Washington abounds in musical aggregations and is always proud to put them on display. We are drawing on out-oftown organizations as well as our own, and we are sure this Festival will be the most entertaining the Committee has ever presented.

On the official opening day, April 4. the daughter of the Japanese Prime Minister, Noriko Ikeda, will light the symbolic Japanese Stone Lantern by the Tidal Basin. The Harmony House Players, headed by its founder-president Mrs. Eleanor Miller, of Washington, will present the first of two performances of Gilbert and Sullivan's The Mikado, probably the most famous operetta ever written. Harmony House Players, organized in 1959, is very well qualified to give such a presentation. Their first Savov opera, H. M. S. Pinafore elicited this comment from Washington's well known music critic Paul Hume: "It's been a long time since I staved for the last note of a Gilbert and Sullivan show, but last night I staved."

It is more than likely Mr. Hume will stay for the last note of The Mikado the night of April 4th, since Mrs. Miller and her associates have lined up a sterling cast for the occasion. I know, I've heard them sing. Robert Bronzel will direct The Mikado, and the musical directors will be Robert Wojciak and Thomas Conway. The production will be accompanied by members of Washington's National Symphony Orchestra, and featured artists will include Hibbard James, William Murray, Janice Stoffregen, Carroll Mattoon, Peter Kline, Rita Bailey, Harold Isen, Robert Cumming, Betty Mauritson and Raymond Lewis.



On April 5th, in competition with the second performance of The Mikado, the band concert enthusiasts will have a heyday in the massive Interdepartmental Auditorium of the Department of Labor Building. The United States Marine Band will concertize here at 8:00 p.m. under the inspiring direction of Lt. Col. Albert Schoepper, U.S.M.C. Through the years, and under the direction of the late John Philip Sousa, this assemblage of master musicians has played for the Presidents of the United States at hundreds of White House functions and, recently, at the reception for the Diplomatic Corps hosted by President and Mrs. John F. Kennedy.

The National Symphony Orchestra will present two "Music for Young America" concerts at the Pan-American Union Building, April 7th and 8th. The concerts are sponsored by Mrs. Merriweather Post May, and are a part of Dr. Howard Mitchell's music for youth series. Conductor



Aukers Phot

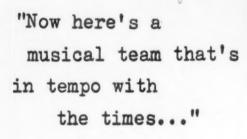
Mitchell, director of the symphony since the retirement of Dr. Hans Kindler, founder of the National Symphony, initiated these children's concerts with the idea that music need not be long-winded and uninformative to America's youth. When Dr. Mitchell is unable to appear, his concertmaster, Werner Lywen, conducts. Dr. Mitchell's decision to take part in the Cherry Blossom Festival this year adds considerably to the aura of diversification spread about this year's Spring celebration. Incidentally, there is no admission charge for these concerts.

All the way from the Lone Star State of Texas will come the Choralettes of Lamar Senior High School in Houston. The girls may still be in high school, but their credits would take much more space than has been afforded by this outstanding magazine. They will appear at the Pageant and the Coronation Ball during Cherry Blossom Week. This wonderful group of high school girls has appeared on the Ed Sullivan Show, the Laurence Welk Show, Les Brown's Orchestra and, in fact, the 1959 National Cherry Blossom Festival. The Choralettes will sing at the Coronation Ball, April 7, and

(Continued on page 48)

The famous Cherry Blossom Festival attracts hundreds of thousands of spectators each year, and the emphasis on music is ever growing. Author Jerome W. Bailey, Manager of Press and Publicity for the Washington Convention and Visitors Bureau, attended American University as a journalism major. He was formerly with McGraw-Hill Publishing Company and Aviation Week Magazine.





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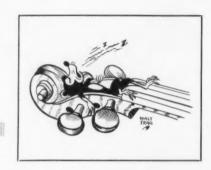
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# What About the Viola?

#### CLARENCE MANSFIELD LINDSAY



THERE is undoubtedly wide ignorance regarding the viola and its use, not to mention its capabilities. Many people may regard it as being nothing more than an extrasized violin, an instrument from which gloomy effects may be had, and little more.

But it has been well said that as much beautiful music can be procured from a viola as from the violin or cello. It is a companion to the cello, and that delightful form of music known as "chamber music" is not possible without the viola. In most of the major orchestras, the Boston Symphony for example, may be found twelve violas and twelve cellos, and the duties of the viola section may mainly lie in the filling in of the harmonic parts. Nevertheless, the viola often has notable and effective solo passages. Consider, for instance, the start of the allegro in the first movement of the "Pathétique" Symphony of Tchaikovsky, the violas announcing the theme.

Harold in Italy, in which Berlioz makes use of the viola as a solo instrument, seems to be seldom heard, but whoever has heard it is not likely to forget that solo, even though he be ignorant of the fact that it is played on the viola and not on a violin or cello.

The air for Raoul in Les Huguenots was written with an obbligato for the viola d'amore, which has six strings, but inasmuch as masters of this instrument may be said to be as scarce as hen's teeth, we may generally expect the air to be played on

A viola player has declared that he often encounters in amateur orchestral societies "excellent and experienced violinists who look curiously at the viola, cautiously pluck its strings, and ask absurd questions about its compass, clef, etc." On the other hand, most professional violinists may also perform on the viola.

#### Possible Development

Amateurs may hesitate to take up this lovely instrument because of its size and the fact that it is necessary to be able to read two clefs. The thickness of the strings and weight of the bow demand a different treatment from that of the violin. Nevertheless, when we consider that for many years the violin was regarded as the only solo instrument, and that only in recent years was the tone of the cello recognized by what we may call the "average concert-goer," it is not impossible that a day will come when viola soloists will charm as large and attentive audiences as do the performers of the violin or cello.

In case you own or play a viola, but have never considered it as a solo instrument, you might start to master some of the following works: Wolfhart Studies, Op. 194 and Campagnolia, Op. 22. For violin and viola: Bruni, Six Duos; Pleyel, Three Duos, Op. 69; Mozart, Two Duos and the Spohr Duo. For viola and piano: Ernest, Elegy (if you can

master this, rest assured you are making progress), Rubinstein, Op. 11 and Op. 49; Emil Kreuz, Op. 13 and Beethoven, Two Sonatas, Op. 5.

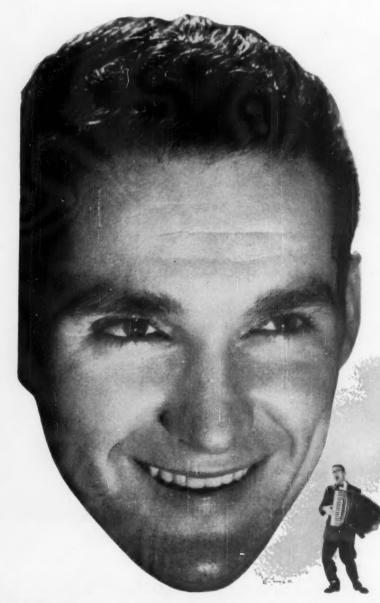
The size of the viola has not always been the same. It seems that Gaspar de Salo, who flourished in the 16th century, left at least a dozen violas to the world, but that most of those fashioned by him were both over-large and difficult to play on.

One Al-Farabi, an early Arabian theorist, who lived in the 10th century, made an appearance at the Caliph's court just when the monarch was being entertained with his daily concert and performed on the lute. He set the audience laughing at first, but changing to another mode his hearers started to sigh and tears of sadness took the place of tears of mirth. If Al-Farabi had been performing on a viola he might have plunged them into a state of profound melancholy, such is the power of this instrument, outdoing the effect of the lute.

It is true that the viola has a tone of its own and that it is associated with gloom, but in the hands of a truly capable player it may produce effects rivaling those produced by its elder brother, the cello.

Is it too much to hope for that the music-loving public may learn to differentiate between the violin and the viola, and that ambitious performers on the latter instrument may fully explore its capabilities and establish it as a solo instrument of truly boundless powers?





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# THE ORGANIST AS COMPOSER

(Continued from page 16)

able in all of the large cathedrals in France.

I often perform the organ works of my grandfather, César Franck. I might explain that grandfather Franck had a student in his classes, one Louis Vierne, who was organist at the Notre Dame Cathedral in Paris and this same Louis Vierne had among his students one Alexander Schreiner. So, if I look upon Vierne as my musical father then César Franck becomes my musical grandfather, not only physically, but spiritually as well.

While a student at the Conservatoire, Franck did not do too well and he received, at the end of his studies only a second prize, whereas most students surely wish for the first prize. But, later in life, he surpassed all of his contemporaries in eminence. He wrote one of the greatest symphonies, a magnificent violin sonata and most of the sublime masic for the organ.

And now we come to Louis Vierne, a student of Franck and Charles Marie Widor. Vierne was born at the time of the Franco-Prussian War, in 1870. He was almost without sight all of his life and he was appointed to the organ bench at Notre Dame in 1900. The previous vear he had written his first organ symphony. Now, essentially, we speak of sonatas for single instruments, but the French composers wrote such large sonatas for organ that they called them symphonies. At the present time, Pierre Cochereau is continuing the long line of distinguished Notre Dame organists.

This, then, is a brief look at the organ composer-performer. It is interesting to note that all of the masters mentioned in this article were organists as well. Buxtehude's fame during his life-time came as a result of his virtuosity, not as a result of his compositions (as was true of Bach). Mendelssohn and Schumann, though not recognized for their contributions to the organ literature, produced works of quality and the masters of the Notre Dame school are so entrenched in the repertoire that words need not be spent in the glorification of their achievements.

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# The Harmonica's New Role

#### CHAM-BER HUANG

THE student wishing to learn just about any instrument will ordinarily go to a teacher and study through the guidance of one or more "methods." Almost all of the recreational instruments (guitar, accordion, recorder) used in elementary school are taught methodically—all except the harmonica utilize formal means of study. The harmonica, like any other instrument, must be taught by a qualified instructor and through the use of a carefully planned "method."

Most musicians who perform on the harmonica are self-taught; they have mastered their instrument by correcting their own errors and through practical experience. My career has followed the same general line. I began to play the harmonica when I was a seven-year old youngster in Shanghai, an area in which the harmonica was and still is a very popular instrument. At the age of 14 I began to teach the instrument and only by actual instruction have I been able to discover many new ideas which improve the student's technique and the level of communication between pupil and teacher. It is only by teaching that one can truly realize the many existing errors in technique and interpretation, a matter which can not successfully

be learned if one prefers to be self-taught.

In order to strengthen the ideas stated in my method for the instrument, I have recorded a long-playing record which is exactly synchronized with my method. Both the method, record and a special Hohner harmonica have been united to form a special kit by Music Minus One records, entitled "Play The Harmonica!" A compact 12-hole diatonic harmonica, which has a range of three complete diatonic octaves arranged in solo tuning, is included in the package for the simple reason that one can progress more easily to the chromatic models as they use the same method, and one must first master this instrument before advancing to the chromatic harmonica.

#### Increasing Popularity

The need for a kit of this nature is obvious when one considers the drastic jump in harmonica popularity. I might add, while on the subject, that in a recent popularity poll in England between the harmonica and recorder my instrument received more than 80 percent of the votes cast by the students. This reaction can be attributed, in great measure, to Benjamin Britten, the distinguished English composer, who encouraged the extensive use of the harmonica in the British school system. I can only hope that the same thing happens here!

At the present time, a number of composers such as Alexander Tcherepnin, Ralph Vaughan Williams, Darius Milhaud, Benjamin Britten and others, have written important music for the harmonica. I think that



all composers, if they possess full knowledge of this instrument's possibilities and potentialities, should write for it. The most recent compositions to be written for me are a Concerto for Harmonica and Orchestra by David R. Williams and the Fantasy for Harmonica and Harpsichord by William C. C. Moy.

If we are presently pleading for new music, and there obviously has been no old music written for the harmonica, what, then, do we play? For the most part, harmonica players are forced to perform their own arrangements of pre-existing music. Of course the music must first be suited to the harmonica before an arrangement can even be contemplated. I have found a large number of pieces from the Baroque era which can be played as written or can easily be arranged for harmonica while doing the composers full justice, as this instrument is very adept at playing the typical ornaments of the period.

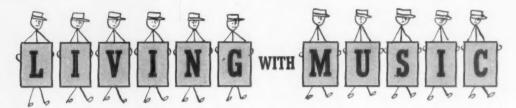
A very basic problem facing us is that present-day audiences are completely unaccustomed to the idea of a harmonica recital. Without knowledge of the capabilities of this "mouth organ" an audience can not fully accept the instrument.

People are amazed at the possibilities of the harmonica, when they give it a chance, and many enjoy hearing the classics performed by a trained musician. They can't seem to get over the idea that so much

(Continued on page 73)

Cham-Ber Huang, one of the world's leading harmonica virtuosi, is a graduate of the St. John's University in Shanghai and the Shanghai Conservatory of Music. He has recorded extensively for several major labels and his new "Play The Harmonica!" recorded harmonica course is presently on the market. Mr. Huang teaches the harmonica at New York's Turtle Bay Music School, where students are responding eagerly to his instrument and method.

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Of course a calm and productive class is of major importance, but awakening musical awareness in the uninitiated is even more rewarding.

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# British Music Education

#### DOROTHY ADAMS JEREMIAH

FOR many years prior to the outbreak of the 1939-45 war, music was the Cinderella in education. It was, in the main, only taught if there happened to be a musician on the staff. Singing, with songs taught by rote, was the general rule, and instrumental music teaching in schools was very unusual. Children were given little opportunity of hearing music during school time, and to spend money on this "frill" was unthinkable.

With the end of the war came a complete change. The arts were to be encouraged. Education authorities prepared to be generous; at least some prepared to be generous, but there were still some who considered this a complete waste of money.

However, the general idea was to encourage music in all forms in education, but authorities generally were very hazy as to what was expected of them. Then the appointment of music advisers came about. Some enlightened authorities already had a music adviser, my own appointment in 1944 being the first of its kind in South Wales, when I was told "We want music to be given its proper place in the school curriculum".

Unlike the American supervisor of music, the British adviser does not actually teach; but the duties are many and varied.

The authorities may have been

hazy about their requirements, but the advisers knew exactly what they wanted. They equipped schools with good pianos, phonographs, percussion instruments, they advised teachers on suitable books, arranged courses (or workshops), lectured on classroom methods and techniques, created and conducted festivals (competitive and non-competitive) and gave special attention to the instructor with little musical knowledge who was expected to teach music. So, this form of art became a living thing.

In addition to this the British Broadcasting Company did wonderful work by broadcasting music lessons. They issued pamphlets with notes and songs and schools generally owe a great debt of gratitude to the B.B.C. for its excellent contribution then and now.

#### Children's Concerts

Phonograph record and music libraries were established, and in some areas the country's great artists were invited to give recitals direct to the children. This has become a very popular phase. At first we were inclined to underrate the child's capacity for appreciating these artists, but it quickly became evident that they were very welcome visitors.

In my own area Gerald Moore, the pianist, and Evelyn Rothwell (Lady Barbirolli) the oboe player, are firm favourites. The opera stars are also received with great enthusiasm. Children are given the opportunity of going to the symphony concerts, the opera and the ballet, so they get first-hand knowledge of professional music-making.

This naturally led to a demand for more actual music-making in the schools themselves. Due to the in-



spiration of the Welsh Ministry Inspector of Music in Education and the foresight of the Monmouthshire Education Committee, the first National Youth Orchestra of Wales was formed in Monmouth town. All counties in Wales were invited to send their young musicians to play as a symphony orchestra under a professional conductor. This was followed a year later by the establishment in England of the National Youth Orchestra of Great Britain. So naturally, from this, came the demand for instrumental teaching in schools; and so came the upsurge of string development, to be followed by woodwind and brass teaching. This has proved the highlight of musical development in education.

Wales had, for the most part, been chorally and vocally minded. Indeed they still are, but with the cultivation of orchestral music, the general public avidly followed suit and now the symphony concerts of young players have enthusiastic audiences of concert-goers and parents who encourage their children in the pursuit of this form of music-making. As a result, County Youth Symphony Orchestras are springing up all round, although not always fully sponsored by the L.E.A.s (Local Education

Dorothy Adams Jeremiah, music advisor to the Monmouthshire (Wales) Education Authority, has lectured extensively on school music throughout the British Isles and in Ireland. She served as Chairman of the Music Adviser's National Association in 1954 and is especially well-known as a choral conductor. Miss Jeremiah will direct the Workshop in Music Education at Indiana University this summer, from July 17 through August 4.

Authorities). The authorities have differing systems of dealing with these groups. Some have an orchestral pool and instruments are placed on indefinite loan to schools. Some provide everything free, even employing teachers. Others provide only teachers and the child purchases his own instrument; but generally, everything is found and equipment is supplied to the child for use during his school life.

Teams of qualified string teachers visit the schools, and recently woodwind and brass teachers have been introduced so that there is an amazing growth of musical activity in the country. These teachers must be qualified to be fully employed. They must hold a teaching diploma of recognized qualified teacher's status. They are allocated to a certain number of schools and are termed "itinerant teachers." They must be responsible for group teaching as well as individual tuition.

On a recent visit to America, I heard many wind bands, but I found the youth string groups more rare than in Britain where the British established the symphony orchestra in education before the brass bands. It is a fact, however, and in Wales particularly, that brass band playing with youngsters has been on a firm and healthy footing for years, but it is only recently that this form has been introduced into schools. I feel that if the brass medium had been chosen before strings, it would have been much more difficult to establish string playing, because it takes so much longer to produce players. One vital fact remains, however, and this causes the music advisers considerable anxiety. So much is being done in schools, but so many of the players, when they leave the wing of the education authority, do not have the facilities to carry on, and so lose interest. This, I fear, is a weakness in our present system. Some of the large towns, with their institutes of education and other bodies, cater to this need, but so often the amateur instrumentalist gives up for lack of a local orchestral society. This lack may be due to causes which are again of considerable concern to those dealing with music in education-inability to find suitable conductors and a shortage of teachers.

The shortage of teachers of music in schools is the old, old story. There

is considerable "chasing of tails". The teachers who are told that they must teach music complain that the training college does not cater to the teacher of general subjects who has to take music. The training college in turn blames the grammar school, stating that the number of people taking music as an examination subject is not enough. The grammar school in turn says that children come to them from the primary school knowing less than nothing, and the primary school in turn, says that the training college did not meet their demands, and so the vicious circle goes on. The university sends out its quota of fine musicians who are only interested in posts in grammar schools and if they were interested in posts in primary schools, they so often find it difficult to come down to the level of the child, and in Britain, at least, we do not get much help in this direction. So many people lose sight of the fact that the capacity to teach is greater than the need of an exalted standard of musicianship, particularly in the lower grades. Certainly the teacher should and must have musical knowledge but, however good the musician, if he cannot handle a class, then as a musician in education he is useless.

There is considerable heartburning among practicing professional musicians who decide to go into schools and teach. In this country, as in America, they are required to obtain certain degrees and qualifica-



tions. Many practicing professional musicians kick against this, but the approach to school music is vastly different from that of professional performance if the subject has to be taught to a class. Fortunately, in this country, it is now becoming a fact that even after qualifying the musician must have the "teacher training." Often, too, teachers here who have taught for years are given the opportunity to return to college, or go to a university for an extra year, during which they are paid their normal salary. They return very much better equipped musically and, I hope, better equipped for coping with the demands of the classroom; but the aspect of teaching music to a class of children demands a special technique and approach in so far as music is being taught to a group which may not be particularly interested in music. It is up to the teacher to create and maintain an interest so that this pathway may become pleasant and accepted by the child who is not really musical. It is easy to interest the musical child, but it takes a clever teacher to interest the average child, but once the contact has been established the greatest reward a teacher can obtain is to know that his class loves the music lesson. A school which has a first-class teacher who is a first-class musician has a treasure. But the hundred percent teacher who is a fifty percent musician is better than a fifty percent teacher who is a hundred percent musician. It is at least gratifying to know that this problem is universal and to know that some day the difficulties will be overcome. Universities, training colleges, schools of music are all striving to turn out teachers. In England the Royal Schools offer a diploma in school music, which may be taken externally, apart from the fact that their own students may take the school music course, as indeed do the Guildhall, Trinity College, Manchester College and all recognized schools of music. The Scottish academies have met these demands for vears and their contribution to music in education is extremely high.

To return to the education authorities and their aims to establish music in schools. Here again, the authorities vary, but it is certain that today no person with real talent will be ignored. Every encouragement is

(Continued on page 70)

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#### OUR YOUNG OPERA COMPOSERS

(Continued from page 32)

play, all in the flattest of prose, and then set this to lovely long singing lines of Mozartian clarity and polish. The effect is wit, satire, and comedy at once, and the characters and action are sparklingly alive.

Robert Wykes in his The Prankster has written a miniature, having only two characters and lasting a half hour. This sounds a little like the recipe from Menotti's The Telephone but there could hardly be a greater dissimilarity between any two works. Wykes' opera is miniature, but it is a miniature volcano, having action that is hilarious in its effect, and all set to a kind of pokerfaced music that is completely the composer's own. There is a touch here of the feeling engendered by the great silent movies made by Buster Keaton. Wykes even finds time in his miniature framework to insert a full-size aria, which is very appropriate, however paradoxical it may seem.

As over half of these young composers have written quite successfully in other media and have mastered the techniques of a wide range of forms from the solo sonata to the extended symphony, not much eclecticism is to be found in their operatic music. They may be said to sound the same in the opera house as they do in the concert hall. They have their own individual styles. Of course no composer grows to artistic maturity in a vacuum, and these men have their share of influences. Mostly the source sounds faint in their scores. There is a trace of Puccini in Bucci's music, of Bartók in Fink's, of Aaron Copland in Wykes'. Both Jack Beeson and Carlisle Floyd owe something to American folk song and to jazz. But external influences are not as noticeable as in the music of older composers such as Schuman, Bernstein, Siegmeister and Blitzstein who, as a group, were devoted to jazz and self-conscious about it.

With the younger composers it is possible to generalize as far as to say that they write vocally, which rules out influences from the twelvetone school; they have a fine sense of rhythm, which may mean that Stravinsky looms in the remote background; their use of color in the orchestra is apt but not lavish—thus they have renounced impressionism; there is a kind of simplicity of sound that recalls native American ballads, and hence an element common to Copland and Harris enters. But these are transmuted, and the result is cosmopolitan rather than international.

There are very many more young American composers who are writing operas, and every festival, every opera workshop, every competition brings them out in the hundreds. They will probably have one thing in common with their colleagues who have been mentioned here, i.e., a dramatic frame of mind that does not depend heavily on the general operatic traditions of the past, even of the recent past, but seeks to find its own solutions in its own ways. Among these solutions are the use of small orchestras, a lyric and truly vocal style, flexibility of staging, and a heightened awareness of dramatic demands and techniques. >>>

# A CONDUCTOR'S PROBLEMS

(Continued from page 12)

The critics said that he was out of his mind, that the man was wild. He dared to open one section with a dominant-seventh chord! It is now considered a great classic. Must we be considered "wild" in order to be progressive, to experiment, to grow, to change?

Philadelphia is a reactionary city. Thanks to Leopold Stokowski, my great predecessor, many classics of the 20th Century have been firmly established here. He fought for innovations and won many struggles. We who have followed him have had the benefit of his good work. Certain audiences are more tolerant than they were 30-50 years ago, especially the young people, who are actually the best audience. The student concerts, established by Stokowski, are most encouraging. Young people are receptive and enthusiastic; they write letters and readily respond to new or lesser known compositions. And they express a hunger for new music.

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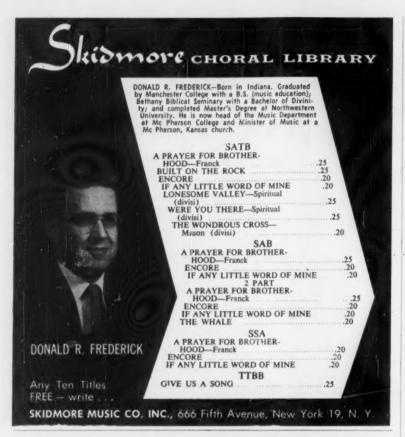
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works, the audience would be very small. Managers on tour request that we change our programs to suit local tastes. A large repertoire is an absolute necessity, for we play about twenty concerts out of town, and present about thirty more concerts per season than we gave when I first came to Philadelphia in 1936. Each new work requires at least five rehearsals. Where do we find the money required? There should be a performing orchestra subsidized by a firm financial foundation, dedicated to the promotion of new music, for these works must be learned as thoroughly as the classics. New music's big problem is the enormous expense involved. I have flirted with the idea of doing an all-contemporary program, but the detriment is obvious, and I have an obligation to the audience as well.

Variety must always be a chief item of the musical menu, and naturally some "modern" music does not communicate. Only those works that communicate to the conductors, performers and audiences of today will stand a fair chance of becoming permanent features of tomorrow's repertoire. A choice example of such creation, as I see it, is being done by Gottfried von Einem.

America has come of age in musical composition. We have wonderful composers who have contributed immeasurably toward making the United States the center of the musical world, such as Barber, Copland, Harris, Schuman, Thomson, Piston, Sessions, MacDowell, Ives and others. We now have our own heritage—ours still to give and yet to keep.

#### CHERRY BLOSSOM MUSIC

(Continued from page 34)

the two productions of the National Cherry Blossom Festival Pageant, April 8th and 9th.

For those who prefer the great tradition of bands, the Cherry Blossom Festival proudly presents one of the nation's greatest gatherings of concert and marching bands. On April 6-all day—the numerous Festival bands will contest. The Washington National Guard Armory trembles on its foundation from the sound of all these bands, earnestly competing for the title of "winner."

And, the following Saturday, the "winner" and dozens of less fortunate bands will march down the wide expanse of Constitution Avenue, accompanying drill teams, floats of the States, autos containing Princesses from each State and Territory—53 in all. Yes, the bands really have their day at the Cherry Blossom Festival!

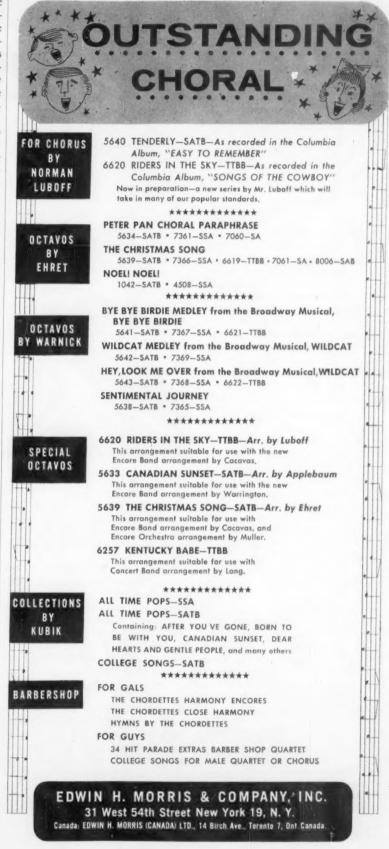
For those music lovers who also like a dance or two, may I recommend the two Balls given during Cherry Blossom Week. Eddie Pierce and his orchestra will play at the Sheraton Park Hotel Festival Ball the evening the Queen of the Festival is chosen, April 7th. The following Saturday, Howard Devron and his gentlemen of dance floor music will play at the huge Coronation Ball in the Hotel Washington Ballroom, where the Queen of the National Cherry Blossom Festival is chosen by a spin of a "Wheel of Fortune."

Other dances during the Festival will feature Ralph Graves and Company at the State Society Ball in the Sheraton Park Ballroom, April 4, at 9:00 p.m. Attendance requests should be sent to your respective State Society.

The Cherry Blossom Pageant, Saturday and Sunday, April 8th and 9th is always a musical affair. Perhaps it could be classified in the musical comedy category, but it is still serious in its presentation of the Queen, selected the night before, who will be crowned this year by the Honorable Stewart L. Udall, Secretary of the Interior.

Howard Mitchell's National Symphony Orchestra, Eleanor Miller's Harmony House Players' Mikado, the Choralettes from Texas, the U.S. Marine Corps Band and high school bands from all over the country make up the ever improving musical side of the National Cherry Blossom Festival. We hope to draw the afficionados of the music world—professional artists, educators, industry and students—as well as music lovers in general, to this unique and traditionally beautiful five-day Festival of music.

Michael Charry, assistant conductor of the Rhode Island Philharmonic Orchestra, has been appointed apprentice conductor of the Cleveland Orchestra for 1961-2.



# Music and the Ford Foundation

W. McNeil Lowry

O NE of the sore points afflicting American musicians has been the very small number of Americantrained conductors leading major American symphonies. The soreness has been sharpened by the conviction that the United States is the richest country in the world in its orchestral resources. For the past generation the American symphonic composer has been coming into his own; more recently the American trained instrumentalist, too. Then why not the conductor?

Many blame the music patrons who sit on symphony orchestra boards. It is said that they-and often their orchestra's manager-want the European name (and accent) for social and box-office prestige. Certainly when one investigates how particular conducting posts are filled, this explanation often appears a fair one. But if the investigation goes deeper, there appears also the evidence that conductors from Europe have had more opportunity to get the standard symphonic repertoire under their belts. When one asks what has been the conducting experience of U.S. conservatory graduates, the answer is not satisfactory. So the young American conductor, from a conservatory or a university department, goes out to find his experience with repertoire. Because he is untried he rarely finds it before an orchestra with a high quality sound;



he must work hard to rise on a ladder that has semi-amateur or small community orchestras as the principal rungs, and because this is all he has had he is rarely visible to the symphony boards filling a major post.

So there may be prejudice, for the wrong reasons, but there are also right (and professional) reasons why American trained conductors in our best orchestras are very few in number. Two, not one, traditions stand in their way. Together they make what appears to American musicians to be a vicious circle.

The most recent activity in music of the Ford Foundation Program in Humanities and the Arts was, in effect, designed to suggest (if not to bring about) an interposition in these traditions. It is a good way, perhaps, in which to begin a discussion of the Ford Foundation and music because it illustrates how the whole program works. Unlike many other philanthropic programs (including some of those in the Ford Foundation), we can not simply help or-

chestras or conservatories or other musical organizations operate and pay their bills. In the exploratory phase of the Foundation's emergence into the arts, we can do a few things to give new opportunities to talented artists and we can throw out here or there a few pilot demonstrations, strengthening or deflecting trends already visible or potential in the art field concerned.

This most recent activity involving conductors is anchored upon the Peabody Conservatory of Music, but it does not support what the Peabody was doing about music or musicians, even conductors. It uses the vigor and the motivation of Peter Mennin, director of the Peabody. It brings in each year, for three months, Alfred Wallenstein on a full-time basis, and conductors like George Szell, Fritz Reiner, Max Rudolph and others, part-time. Under Wallenstein's direction six American conductors at strategic points in their careers will conduct an orchestra composed of players from the Baltimore Symphony and advanced students at Peabody, and get the sustained guidance of leading artists in conducting. This orchestra will be on hand five days a week at the service of the conductors. There will be six conductors each year for three years, and many of these will later be given engagements conducting major orchestras like the Philadelphia, Baltimore and National symphonies. Intensive training and visibility, in effect, are both objectives of the plan.

This attempt to interpose in a tradition, like everything else in the Foundation's program, is a gamble for modest stakes. It was two years in preparation, and many alternative ways of giving either experience

The author of this article, W. McNeil Lowry, is Director of the Ford Foundation's Program in Humanities and the Arts and, prior to the establishment of this program, he served as Director of the Foundation's Education Program. Mr. Lowry also served on the Department of English of the University of Illinois and was Associate Director of the International Press Institute in Zurich, Switzerland.

or visibility to American conductors were examined and discarded before detailed plans were worked out with Mr. Mennin. The shortest way to describe how our Humanities and Arts Program works is to say that we attempt to relate people and information. Whether it is music, theater, painting, writing or ballet with which we are concerned, we attempt to talk to many artists and artistic directors in the field and gain a realistic insight into the problems with which the art is confronted. And when we announce a specific program for individual artists, both the nominating and the selecting processes are in the hands of the artists and artistic directors themselves.

In addition to these so-called grants in aid to talented artists for particular opportunities, the only other kind of grant we can consider is an experiment or demonstration potentially of interest to everyone in an art field on a national basis. And since in its exploratory phase the Humanities and Arts Program has only a little more than two per cent of the Foundation's annual budget, there are not too many experiments or demonstrations into which we can invest the requisite funds.

By analogy with the scheme for conductors, four of our other programs in music have in ascending order symbolized interpositions into traditions—the Ford Foundation Program for Concert Artists, the commissioning of new symphonic works by six orchestras, the association of young composers with secondary school performing units and the demonstration of a contemporary operatic repertoire.

We and the musicians who helped us plan the concert artist program can logically make no strong claim to shifting the career grounds under Adele Addison, Phyllis Curtin, Leon Fleisher, Joseph Fuchs, Irene Jordan, Jacob Lateiner, Seymour Lipkin, William Masselos, Michael Rabin and Leonard Rose. Quite the contrary. When we asked for nominations for this program, we asked for artists who were already highly visible on the concert stage. What we hoped to do, with a new work written for each by an American composer of his choice and three orchestral dates to perform it, was to encourage and recognize performers

of proven talent who were seriously interested in our contemporary music. A corollary goal was to give the American musical public full appreciation of the richness and variety of their resources-performers, composers and orchestras, all at once. In this past (the first) season, from the Adele Addison-Lukas Foss première in New York to the Phyllis Curtin-Carlisle Floyd première in San Antonio, we have seen in the public some of the excitement we felt in 1958 in a room in the Foundation headquarters when 20 musicians began to give shape to this program idea after two days of con-

#### Four Performances

The program of symphonic commissions drawing to a close next season has not been just another attempt to introduce the contemporary composer to the public-these attempts have steadily been made over the past generation. But the composer felt that it was not enough to leave the fate of his work to one performance interpreted by one conductor and one orchestra and thento chance. If it had four chances. four interpretations scattered across the country, he said, then no composer could complain if the work did not catch life. We chose six orchestras from the East Coast to the West. not all of them of equal size or prominence. Each was to commission a new work and perform that one plus three of the other five, in each of three years. This has proved too

much for some of the orchestras, and one of them (Boston) has dropped out and been replaced by Rochester. Not every work has yet had its four performances; one, John La Montaine's *Piano Concerto*, has had five. No program we have launched

No program we have launched since the beginning of our work in the arts in 1957 has had more attention in the field than the experiment sending young composers under 35 into secondary schools, not to teach but to write music directly for performance. Here we hope we are interposing in a tradition, and the grant last October renewing this program for another three years was a gamble upon the willingness of local communities to make it a permanent condition of our musical life without continuing Foundation support.

Back of this program lay diverse facts: first, the fact that young American composers today have little opportunity to write directly for performance, and write more and more for their filing cabinets as audiences; second, that high school orchestras and choral groups have a largely conventional repertoire, while their students regard a composer as someone who by definition is dead. What would it mean to them if the composer were not dead but alive and in their midst and belonging to them? And what would it mean to the composer if his work went directly from copying to performance? There were many potential problems (e.g., were there secondary school performing groups capable of playing the music, for one?). But to those who were able to see and hear the young composers and their school representatives at the Music Educators National Conference at Atlantic City a year ago, there was at least the hope that a new element might be permanently added to the American musical scene. And shortly after that occasion, ten of the first twelve of the young composers had obtained affiliations with major publishers, something they might have otherwise taken several years to obtain.

Our demonstration of the contemporary American operatic repertoire is the most obvious example of deflecting a tradition. At least technically we have prepared the way for shifting the position of the American composer of full-length operas from the seller's market to the buyer's. When in 1958 the New York



City Opera Company put on eleven American operas with our partial subsidy (we put into the whole season less than the production of one major opera costs at the Metropolitan), it was the first time a varied repertoire of operas written by Americans had ever been performed. In the first two years eighteen existing works were tested; in the third the audience test was extended as far west as St. Louis in a repertory of five bills. By this time three other major companies—the Metropolitan, San Francisco and Chicago—were at least willing to try to find new works by Americans. At the decision of each company, eighteen works may be commissioned and performed over the next eight years, with Ford Foundation assistance in varying and contingent amounts of underwriting. Thus far works by Dello Joio, Floyd, Giannini, Blitzstein, Hoiby, Moore and Ward have been planned; the first performances will be of Dello Joio's opera in San Francisco and the Giannini opus in Chicago next

autumn

After two years of our explorations into the arts, we found that a number of artists and many laymen who were not by higher degrees or in other ways equipped as scholars yet had important studies they wished to pursue which might be of benefit to others in the field. Through a new fellowship program for studies in the creative arts, Noah Greenberg has been developing into the contemporary musical repertoire works of the medieval Coventry cycle, Newell Jenkins has been preparing for performance 17th and 18th Century instrumental and vocal music, Antal Dorati is working on Italian baroque musical compositions, Sol Babitz is preparing a book on "Technique as a Key to 18th Century Performance Style," Mary Rasmussen is writing on the literature of brass instruments and Charles Shackford is analyzing and interpreting data on intonation.

As significant as the other things we are able to do in our exploratory program is the way we go about it. Through living closely with musicians in every major community of the country, we have sought not to be reformers but catalysts. By now we have heard what hundreds of American musicians think. They, of course, will have to judge how well we have been able to listen!

Leland B. Sateren, Chairman of the Augsburg College (Minneapolis) Department of Music, is currently studying 30 college choirs and music departments in the northeast and will investigate the broader aspects of choral art for college choirs.

An important international music festival, the first East-West Music Encounter, will be held in Tokyo from April 17 through May 6 and it will inaugurate an annual series of cultural events to promote mutual understanding and exchange of Eastern and Western music. The United States will be represented by Leonard Bernstein and the New York Philharmonic, violinist Isaac Stern and the Juilliard String Quar-



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#### PLAYING THE DEVIL AS BASSO

(Continued from page 14)

change for untold knowledge and the delights of young love, is already established here. One who "nags and brags" and torments his master with spiteful tricks, Mephisto includes a guided tour of the "Witches" Kitchen" on the Blocksberg in a Walpurgis Night of obscene revelry. Faust, a baritone, is presented as a weakling, who becomes involved with his powerful servitor by signing the famous contract, here described as a five-clause document that orders him to deny God, hate the human race and the clergy, never set foot in a church and never to marry. But Spohr got mixed up with all sorts of other legendary characters, in addition to Faust, Mephisto and Röschen (Marguerite), to the detriment of his opera's development. Liszt called Spohr a "patriarch of art" and his orthodox treatment of Goethe's play combined with the old folk tale is historically credited with being an important, though forgotten, contribution to the endless saga of Mephistopheles and Dr. Faustus.

Goethe himself thought Mozart would have been the ideal composer for a "Faust" opera but later suggested Meyerbeer as a contemporary possibility. In fact, Meyerbeer later turned down the original libretto by Barbier and Carré, which Gounod utilized, with the statement that "Faust is the ark of the Covenant, a sanctuary not to be approached with profane music."

As the "knight with the horse's hoof," as Goethe describes him, I have often sung the standard Mephisto in the pseudo-medieval milieu of Gounod's opera and also the originally controversial 19th century boulevardier of the Metropolitan's present production. When the English director Peter Brook undertook to adjust Faust's period to Gounod's markedly Parisian score of the 1850's, he dressed the traditional demon in opera cloak and evening dress, gave him a monocle and cane, and transposed him bodily from old Nürnberg to the Paris of Hugo and Dumas.

When Arrigo Boito, Verdi's remarkably facile librettist of *Otello* and *Falstaff*, turned to the Faust subject he made the devil the title role in his own Mefistofele. Singing this part is a welcome variation to Gounod, since it calls for much more of Mephisto's elemental savagery and biting sarcasm. For example, in the imposing aria, Ecco il mondo, in the Walpurgis Night scene, the devil smashes a glass globe representing the world, as he scorns the "mad race of men who are vain, foolish,

vile." In Boito's version, which tries to follow the Goethe epic closely within operatic limitations, Mephistopheles appears to Faust as a gray friar, first glimpsed in the fields by Faust on Easter Sunday and later materializing in the aged philosopher's study. This masquerade as a member of outwardly holy orders was a Goethe touch and extends even to the poet Longfellow's Golden Legend, set as an oratorio by Sir Arthur Sullivan in one of his rare and ill-fated excursions into serious operatic and concert music. In Mefi-

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stofele the demon appears stripped to the waist in the Walpurgis sequence, a scene that Chaliapin played to perfection. No fashion-plate dandy, as in Gounod, he sings bombastic music, whistling through the teeth and vividly suggesting his supernatural origins.

But the Devil can be burlesqued and parodied effectively, too, if that is the way a composer sees him. Liszt, in his Faust Symphony, devotes a whole movement to a tone picture of Mephisto, in which the "spirit of denial" is subjected to a series of ironic, ridiculous melodic inventions in a diabolically clever style. This view of him, though necessarily less melodramatic, is better than omitting him almost entirely, as Schumann did in his Scenes from Faust. Some composers depart completely from Goethe's figure, as did Busoni in his 1925 opera, Doktor Faust, an unfinished work which has been called "an epic of disillusionment and disenchantment on a highly spiritual plane."

Two treatments that are really ridiculous are those of Heinrich Heine and the English 19th century poet, Philip Bailey. In the former, Heine's Doktor Faust, ein Tanz-Poem, the German poet turns the Devil into a pretty Mephistophela for an unperformed 1851 dance scenario. Hellish princes become ballerinas, Mephistophela flirts with husbands while Faust seduces their wives, and the impossible denouement features Mephistophela changing into a serpent and strangling Faust in a gruesome finale! In the latter, Bailey's Festus, the Devil is saved, along with Marguerite, and returns to his original place in Heaven as an archangel.

In Le Damnation de Faust, Hector Berlioz, the prolific composer who revolutionized musical life in the last century, complimented Mephistopheles with some of his most atmospheric music. With an ironic serenade for the haggard, limping demon, he emphasizes the fantastic elements of his gifted musical portraiture, making Mephisto superbly malicious and powerful. Hovering over Faust like an evil genie, the Devil displays surprising agility as he transports his "master" to the Walpurgis revels or the plains of Hungary on a magic carpet.

One could bring in treatments by Pushkin, Douglas Moore (The Devil and Daniel Webster) and Anton Rubinstein to substantiate the contention that each composer or playwright has manipulated Mephisto like a skilled marionetter to suit his own melodramatic or satiric ideas. All versions offer additional glimpses of Man's ancient concern with evil and the eternal hope of human redemption. For the opera singer who would portray the Devil, I can recommend study of all this fascinating reference material. Has such research aided me in my characterizations? I think that it has. For when one fully understands the true nature of Evil. he has gone a long way toward realizing how right Goethe was when he wrote, so long ago, "Es irrt der Mensch so lang er strebt," . . . as long as Man strives, he errs. >>>

Prof. Clifford O. Taylor has been promoted from assistant to associate professor of music at Chatham College, Pittsburgh.

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#### JET-PROPELLED SINGING

(Continued from page 26)

companies. Accordingly, during the few weeks in a season that I can spend at my Hertfordshire home. I try to keep in good physical shape through exercise and outdoor pursuits in favorable weather.

Accompanying the increased availability of artists today is the very real danger that a young singer will push himself beyond his present capabilities. Flying from operatic engagement to orchestral concert appearance with little time to make vocal adjustments, control degrees of tension necessary to different styles and recover from performance fatigue, a singer must fight continually to maintain a steady, dependable technique. When not travelling from opera house to concert hall, I make sure that I put in enough time in home studio training to combat any vocal flaws that may appear during a busy season's performing. For the continual growth process must go on, even though an artist has "arrived" professionally and is called upon to make a great number of seasonal appearances.

Perhaps the leading point of being a constant international traveller is the feeling that you are serving, like it or not, as a cultural ambassador "without portfolio" for your country. As probably the only English tenor with a career encompassing activities on three continents, I am continually expected to uphold the finest traditions of British music, convey the gentility and poise that is a hallmark of an English gentleman abroad and represent my country's awareness in combatting the evils of the cultural "cold war." All this entails responsibilities that place the ruthless spotlight of world publicity on one's every move, both on and off stage.

But the most grateful aspect of heavy travel is the wonderful opportunity to perform for audiences who may never have a chance to attend concerts and opera in a metropolis. There is a tremendous feeling of satisfaction involved in singing for people in a small college town only a day or so after facing the cognoscenti of a major European opera house audience. The plaudits

the casting schedules of two opera of an impressionable and enthusiastic group of theological students in a South Carolina city are just as thrilling as the knowing bravos of opera experts at Glyndebourne. The airplane has brought a refreshingly democratic atmosphere into the formerly limited career of the professional singer. The psychological challenge of facing many different audiences, of giving one's art a

world proving-ground, of continually broadening and extending one's own musical horizons-these are ample rewards for the incidental inconveniences encountered along the way.

My Mahler performances in Houston were to be under the direction of my friend Sir Malcolm Sargent, with whom I had just done L'Enfance du Christ, at the BBC. Only in today's air age could I have walked off the stage last night in London and said to him: "Cheerio. Malcolm, see you in 'Texas!" >>>

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# Things You Should Know About . . .

SCHOOLS - Harry Partch's opera, Revelation in the Courthouse Park, will receive its world première performance at the Festival of Contemporary Arts of the University of Illinois on April 11. . . . The New York College of Music now has a teacher education program which was recently approved by the New York State Education Department for certification to teach music in the public schools and in secondary schools of New York City. . . . The University of Miami, Coral Gables, Florida, has received a \$1500 grant to help support its demonstration string quartet from the Theodore Presser Foundation of Philadelphia. . . . 50 members of the Case Institute of Technology Glee Club will present a ten concert European tour in Denmark. Norway and England during the first two weeks of April. . . . The \$5 million Charles S. Colden Center for music and dramatic presentations was recently dedicated at Queens College in New York City by Mayor Robert F. Wagner. . . . Contemporary composers Wolfgang Fortner and Roberto Gerhard have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center (Tanglewood, Lenox, Mass.) this summer. . . . A threeweek intensive course on music in the present century will be held at the University of Colorado, Boulder, from July 24-August 11. Classic guitarist Rey de la Torre, the New York Pro Musica and composer-harpsichordist-organist Daniel Pinkham will perform and lecture. . . . Walter Hendl will be guest conductor of the Northwestern University Summer Orchestra for the first half of the summer session. . . . Dr. Karl J. Geiringer, a Boston University musicologist, is serving as visiting professor at the University of California at Santa Barbara in order to help establish that school's first graduate program in music. . . . Mme. Rosina Lhevinne will conduct a master class in piano this summer at the University of California, Berkeley, from June 19 through June 30.... Aaron Copland will appear at the Peabody Institute of the City of Baltimore in a lecture-recital on April 19.

BOOKS AND MUSIC -- Readings in Child and Adolescent Psychology edited by Alice and Lester D. Crow (Longmans, Green and Company, paperback, 592 pages) and Teaching in the Elementary Schools: Readings edited by Alice and Lester D. Crow and Walter Murray (Longmans, Green and Company, paperback, 571 pages) contain essays by leading psychologists and educators on these important topics. . . . Hungarian Rhapsody: The Life of Franz Liszt by Jean Rousselot, translated by Moura Budberg (G. P. Putnam's Sons, 248 pages), is a well-written biographical novel about the most glorified musician of the last century and contains many interesting photographs and manuscript reproductions. . . . Counterpoint: An Introduction to Polyphonic Composition by Hugo Kauder (The Macmillan Company, 145 pages) speaks understandably about this important musical form of composition after a brief discussion of basic harmony. Written by a well-known composer and teacher, this book is aimed at students desirous of learning the subject without professional guidance. . . . Sylvia W. Kenney edited the Catalog of the Emilie and Karl Riemenschneider Memorial Bach Library (Columbia University Press, 295 pages) specifically for musicologists and Bach students interested in the contents of this important collection at Baldwin-Wallace College. . . . Shanties from the Seven Seas by Stan Hugill (E. P. Dutton and Company, 609 pages) is

a compendium of songs, lyrics and background on a little known subject written as a result of the author's experience on sea-faring vessels of all descriptions. Many attractive drawings by Mr. Hugill are also included. . . . Sound Recording Works Like This: A Book for Young People by Clement Brown (Roy Publishers, 62 pages) can be read by all age groups for a behind-the-scenes look at the production of our records. . . . . A History of Song, edited by Denis Stevens (W. W. Norton & Co., 491 pages), contains articles by such distinguished musicians as David Cox, Gerald Abraham, Philip Radcliffe, Anthony Milner, Gilbert Chase and Hans Nathan. The essays analyze the song in every major European country as well as the U.S.A. and Latin America. . . . On Studying Singing by Sergius Kagen (Dover, paperback, 119 pages) covers most aspects of musical preparation for the prospective singer. . . . Music for Family Fun by Harriot Buxton Barbour (E. P. Dutton & Co., 174 pages) discusses music as a family adventure from infancy to maturity. . . . New releases from the Broadman Press, Nashville, Tenn., are None Other Lamb, Who Walks With God?, Oh. For a Closer Walk With God, This I Pray, Psalm 23, Paradise of God, Many Waters Cannot Quench Love, O Lord of Heaven and Earth and Sea, Cast Thy Burden Upon the Lord, and Selections for the Revival Choir No. 2. . . . The Augsburg Publishing House has just released A Festival Service for Choir and Congregation compiled and arranged by G. Winston Cassler. . . . H. & A. Selmer Inc. has printed a "new" house organ for band directors entitled Bandwagon, available from the company at Elkhart, Indiana. . . . Music: A Report on the Program in New York City Schools With Some Observations as to its Aims, Activities and Achievements is available from the Board of Education of the City of New York.

When responding to advertisements or information, your mention of Music Journal will be appreciated.

PUBLIC EVENTS - The last two broadcasts from the Metropolitan Opera will be Wozzeck on April 8 and Don Carlo on April 15. . . . The Fourth General Assembly of the International Society for Music Education will convene on June 22 for a six-day session in Vienna. . . . The 54th Annual Festival of the Bach Choir of Bethlehem, Pennsylvania, will take place on May 18-20 and May 26-27. Soloists for the event are Marguerite Willauer, soprano, Mary Mackenzie, contralto, John McCollum, tenor and Yi-Kwei Sze, bass. . . . The week of May 7-14 has been designated National Music Week. . . . The Concertgebouw Orchestra of Amsterdam returns to this country on April 10 for a tour concluding on June 4. The orchestra will perform throughout the nation. . . . A Festival of Contemporary Music will be held at the University of Michigan, Ann Arbor, on April 15-17. William Schuman, prominent composer and President of the Juilliard School of Music, will be the guest of honor. . . . The Westfalian Kantorei, a well-known German choralinstrumental ensemble conducted by Dr. Wilhelm Ehmann, will be heard at the Church Music Institute's meeting at Valparaiso University on April 7-9. They will also perform at the Lutheran Brotherhood Convention in Minneapolis on April 11, at U.C.L.A. on April 16, University of Southern California on April 23, in St. Louis on April 30 and in New York on May 6. . . . The National Association of Teachers of Singing Summer Workshop will be held at the University of Kansas City on July 23-29. Registration fee is \$30. The Music Educators National Conference Central Division Convention will be held in Columbus, Ohio, from April 6-10. . . . The Los Angeles High Fidelity Show will be held at the Ambassador Hotel from April 4-9. . . . Symphony musicians from all parts of this country and Canada will meet in Philadelphia on June 21 for a four-day workshop co-sponsored by the American Symphony Orchestra League and Broadcast Music, Inc. The workshop will be held at the Benjamin Franklin Hotel in conjunction with the League's 16th National Convention.... The Lenox Quartet will present a program of contemporary music by Kirchner, Schoenberg and Carter at Chatham



College on April 12. . . . A Chamber Music Workshop will be held for professional and amateur string musicians at the Music Center of the North Shore, Winnetka, Ill., on June 8-16. Members of the Fine Arts Ouartet will coach and instruct participants. . . . May 4-6 are the dates announced for the 63rd May Music Festival at Cornell College, Mount Vernon, Iowa. Mildred Miller of the Metropolitan Opera, pianist David Bar-Illan and the Chicago Symphony Orchestra under Walter Hendl will perform. . . . The Berlin Philharmonic Orchestra will return to this country for its third American tour during October and November of this year. The orchestra will be conducted by Herbert von Karajan and Karl Boehm. . . . The National Symphony Orchestra, the Eastman Philharmonia Orchestra, the Canadian Broadcasting Company Orchestra of Toronto and the Orquesta Sinfonica Nacional of Mexico will perform at the Inter-American Music Festival in Washington on April 22-30. . . . The International Festival of Music and the Arts will be held on June 18-25 in Dublin. Ireland. . . . The Dublin International Festival of Music and the Arts will take place on June 11-18 and will include the first hearing in Ireland of the Berlioz Requiem, conducted by Jean Fournet. . . . The Ann Arbor May Festival, May 4-7, will present Eugene Ormandy, Birgit Nilsson, John Browning, Eugene Istomin, Thor Johnson, Vera Zorina, William Warfield, Mary Mackenzie. David Lloyd, Aaron Copland and other musical luminaries. . . . Schubert's Symphony No. 9 in C Major, "The Great" will be the featured work of the Norwalk (Conn.) Symphony Orchestra on May 1 and the last concert of that group's season. . . . A series of nine two-week and one-week conference workshops for

music teachers and elementary classroom teachers will be held at Indiana University, Bloomington, beginning on June 19. Further information is available from the university. ... The 32nd annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., will be held on August 19 in Soldiers' Field. . . . The National Association of Music Merchants will hold its Southwest Region meeting in Houston, Texas, on April 16-18. . . . The National Federation of Music Clubs will meet on April 19-26 in Kansas City, Mo. ... The MENC Southern Division will meet in Asheville, N. C., on April 20-22. . . . The Hymn Society of America will hold its national meeting on May 13 in Philadelphia. ... The Annual Convention of the Music Teachers' Association of California will be held at Asilonar from July 16-20. . . . An Accordion Clinic will be held by the National Association of Accordion Wholesalers at the Music Industry Trade Show on July 17 in Chicago. . . . Pianist William Masselos will be heard with the Cedar Rapids Symphony Orchestra on April 10 at the Coe Auditorium.

CONTESTS AND AUDITIONS -- Accent on Music is sponsoring a competition for original compositions by California composers in vocal, piano, instrumental and small ensemble categories. Compositions must be submitted to Harold S. Confer, San Bernardino Valley College, San Bernardino, before May 20. . . . The American Accordionists' Association National Olympics Accordion Contest will be held at the Pick-Congress Hotel in Chicago on July 15, 1961. The states of Connecticut, New York, Massachusetts, Rhode Island and Pennsylvania will conduct their elimination contest on June 2-4 at Brickman's Hotel in South Fallsberg, New York. . . . The Leventritt Award is open to young artists between the ages of 17 and 28. First prize is an appearance with the New York Philharmonic and the deadline for applications is June 1, 1961. Further information is available from the Edgar M. Leventritt Foundation, 645 Madison Avenue, New York 21, N. Y. . . . Voice, piano, organ and string quartet performers are eligible for the Munich Music Competition whose deadline for application is July 1. Further information is avail-

able from the Internationaler Musikwettbewerb, Munich 2, (Bayrischer Rundfunk), Germany. . . . A competition for a string quartet, string trio or a song cycle on Dutch or Flemish texts is being sponsored by the Concertgebouw Chamber Music Society. The deadline for manuscripts is May 15 and information is available from Concertgebouw, Ltd., van Bearlestraat 98, Amsterdam-Z, The Netherlands. . . . The Delta Omicron Competition for a three or four part women's choral work offers a prize of \$150. It is open to women composers of all countries and manuscripts should be sent to Jeannett Cass, Music Department, University of Kansas, Lawrence, Kansas. Deadline is June 30. . . . The Municipality of Vercelli, Italy, is sponsoring the Gian Battista Viotti Music Competition which offers awards in the categories of piano, voice, dance, two pianos and composition. Applications should be sent to Societa del Quartetto, P.O. Box 56, Vercelli, Italy, before August, 1961. . . . The Huntington Hartford Foundation Fellowships in Musical Composition consist of room, board, studio space and piano for several months and is

open to U.S. citizens and foreignborn permanent residents who have applied for citizenship. Applications are accepted continuously and they are available from the foundation. 2000 Rustic Canyon Road, Pacific Palisades, California. . . . L'Orchestre de la Suisse Romande and the Conservatory of Music of Geneva. Switzerland, are co-sponsoring an International Competition for Performers which is open to singers and all instrumentalists between the ages of 15 and 30. Information is obtainable from the Conservatory and the deadline for applications is July, 1961. . . . The International Liszt and Bartók Piano Competition will be held in Budapest from September 24 through October 9 and is open to pianists born between January 1, 1929 and January 1, 1946. Final date for applications is June 30 and further information and application blanks are available from Secretariat. International Liszt and Bartók Piano Competition, Budapest VI, Liszt Ferenc ter 8. . . . A symphonic competition dedicated to the United Nations is requested by the National Federation of Music Clubs for the United States Committee for the

United Nations. Manuscripts should be submitted to the American Music Center, 250 West 57th Street, New York 19, New York, before July 1, 1961. The award of \$1500 was donated by the Aeolian Music Foundation. . . . Ohio University's Opera Contest calls for a chamber opera of 45 to 60 minutes duration composed by an American citizen. The deadline for manuscripts is July 1, 1961, and further information is available from Clifford Reims, Director, Opera Workshop, School of Music, Ohio University, Athens, Ohio. . . . The Religious Arts Festival Competition for an anthem is open to all composers. The prize is \$100. Further information is available from the Religious Arts Festival, 50 Plymouth Avenue, North Rochester 14, New York. . . . Chapel Choir Conductor's Guild Anthem Contest offers \$100 for anthems for average church choirs. Manuscripts should be submitted to Everett W. Mehrley, Chairman, Anthem Competition, Chapel Choir Conductor's Guild, Capital University, Columbus 9, Ohio. The Kate Neal Kinley Memorial Fellowship is open to college graduates who have majored in all



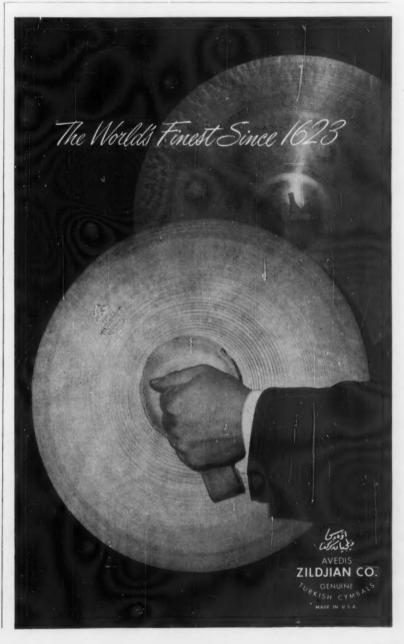
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branches of music, art and the design or history of architecture. Applicants should not exceed 24 years of age on June 1, 1961 and veterans may deduct the amount of time spent in the service. The fellowship consists of a \$1500 grant to be spent on defraying the costs of advanced study either in this country or abroad. Applications should not reach the committee later than May 22, 1961, and should be addressed to the fellowship, University of Illinois, Urbana, Ill. . . . A viola scholarship is available at the Juilliard School of Music for the 1961-62 academic year. Inquiries should be addressed to the Admissions Office of the school, 120 Claremont Avenue, New York 27, New York. . . . Students applying for the 1961 Artley Scholarship in Flute at the Chautauqua School of Music must submit tapes containing performances with piano accompaniment to Artley, Inc., Box 741, Northside, Elkhart, Indiana, before May 10. The winner will study with James Pellerite from July 10 through August 19, 1961. The required selections are The Dance of the Blessed Spirits by Gluck (arranged by Bainum, published by Theodore Presser, Bryn Mawr, Pennsylvania) and Night Soliloquy by Kennan (published by Carl Fisher, Inc., Cooper Square, New York City). . . . The Eighth International Toulouse Contest of Song will take place on October 5-10 in Toulouse, France. Information is available from the Secretariat du Concours, Donjon du Capitole, Toulouse, France. . . . The Music Department of the Oregon Shakespeare Festival in Ashland, Oregon, is now accepting applications for performing musicians-both vocal and instrumental-to appear with the company during its summer season. Inquiries should be addressed to William Patton, General Manager, Oregon Shakespearean Festival, P.O. Box 27 (E), Ashland, Oregon.

INDUSTRY NEWS — Gunter Kay has been appointed a western district representative for the Hammond Organ Company with headquarters in San Francisco. . . . Justin Bradshaw was named Director of Station Service for Broadcast Music, Inc. . . . Vito Pascucci, President of G. Leblanc Corp., will serve for the year 1961 as a member of the International Eco-

nomic Affairs Committee of the National Association of Manufacturers.
. . . A special five-year guarantee against body breakage on Bundy Resonite alto and bass clarinets has been announced by H. & A. Selmer, Inc., of Elkhart, Indiana. The guarantee allows the original purchaser to return any Resonite alto or bass clarinet to Selmer for replacement of the body, in the event it breaks during the first five years of use. . . . Ronald Voss will assume the duties of midwest regional sales manager and George Tudor will coordinate

the activities of the educational and promotional departments of the Carl Fisher Musical Instrument Company, Inc. . . . Dean Whalen was named Canadian Regional Manager for the Thomas Organ Company. . . . The National Association of Musical Merchandise Wholesalers asks the help of Music Joural readers for the selection of its Music Merchant of the Year Award. Suggested names and addresses should be mailed to Contest Committee, National Association of Musical Mer-(Continued on page 72)



# The "Rock 'n' Roll" Controversy

CHARLES PINTCHMAN

WHATEVER its final resting place in history, rock 'n' roll will have at least one claim to uniqueness. It is probably the only "entertainment" medium since the Christian martyrs were thrown to the lions that has appealed entirely to man's baser instincts. Yet its banner—the sign of the open switch-blade—continues to wave on high; defenders rally 'round it, roaring defiance and proclaiming religion as the wave of the future.

The latest apologia pro vita sewer appeared in the February issue of this magazine, contributed by one "Doc" Pomus. Several of his arguments on behalf of rock 'n' roll were typical enough of those affected by defenders of this musical mayhem to require answers.

For example, while claiming that "the origins of both folk music and modern popular music are cloudy," Pomus attempts to lay the blame for rock 'n' roll at the door of the European troubadours. "These European folk singers wandered from town to town discussing the problems of the day in song," he says. It is his claim that this is the function of rock 'n' roll, which merely limits itself to discussing the problems of teenagers.

The origins of folk music are clear

enough to anyone who has ever read Homer. This great blind minstrel was perhaps the first "folk singer." His function, however, was infinitely more than that of "discussing the problems of the day in song." True enough, some minstrels were nothing more or less than melodic gossip columnists, but they have long passed into deserved limbo.

The great folk singers and minstrels, like the great musicians, the great artists, the great poets-in short, the great creators in any art medium -have been those whose works displayed a common quality-revelation. When we thrill to Homer's description of the adventures of Ulysses, we thrill to our recognition in him of heroism, a universal quality. When we are overwhelmed by Beethoven's Ninth Symphony, it is because Beethoven shares with us his vision of the brotherhood of man. In every art form, the great artist is the one who communicates his vision to his audience.

#### Who Is to Blame?

Similarly, the origins of popular music's other idioms, notably jazz, are clear enough to anyone who takes the time and trouble to look them up. (In this regard, Louis Armstrong's article in last month's Music Journal was a witty and warm description of the origins of Dixieland jazz.) So let's not blame the poor European troubadours for planting the seed of rock 'n' roll among us. They are innocent.

Another unique feature of rock 'n' roll comes to mind. It has given rise to what may be the largest class ever of talentless performers. In Orwellian terms, we might call these



scratchers "non-singers." Their vocal and physical unpleasantnesses are defended on the grounds that singers have often spoken, rather than sung, their material. To quote the Pomus polemic on this score: "Walter Huston's rendition of September Song is now considered a classic, although Huston talks right through the song. He is toasted for his lack of vocal achievement, while the teenage vocalist of today is roasted for the same failing."

Nobody has ever lionized Huston's September Song because of his "lack of vocal achievement." It is Huston's superb dramatic ability, his power to make us feel the depth of the words of this song despite his lack of vocal ability that makes his performance a remarkable achievement. And in the sweetly rueful words of that song we all recognize a bit of ourselves and our losing battle against time. Universality again. And talent. Compare the subtly flavored Huston rendition with the screechings of a typically talentless teenage troubadour and you get an idea of the absurdity of the Pomus argu-

Attempting to lend rock 'n' roll an aura of respectability by association, Pomus pontificates: "Jazz and blues all have their links to the songs... played... today." Sure. And the works of Leonardo have their links to the splashings that are done as psychotherapy by inmates of several of the nation's choice institutions. So what?

Again attempting to show that rock 'n' roll is no more degrading

Charles Pintchman has been Assistant Public Relations Director for The Reader's Digest since 1957; before then he was with the National Broadcasting Company. This enthusiastic and articulate author is also a folk singer and guitarist, a church and oratorio soloist, and resides in Westchester County with his wife, two daughters and one of the world's rare operatic dogs—a Labrador named Caliban. His explicit contribution to Music Journal's current "Rock" Roll controversy" is, indeed, a pointed one

than past musical idioms, Pomus says of our early jazz artists, "We glamorize their beginnings but we forget the brothels and the dirty saloons in which they were born." Who forgets? Not I, for one.

I'm acutely aware, for example, that St. Louis Blues came from the agony W. C. Handy felt as he contemplated another night sleeping out on the cobbled wharfs of St. Louis. But he took this agonizing experience and created beauty from it. And—again universality—he shared with us a recognizable experience. Not the frustrated bleatings of a bunch of nose-picking teenagers, but a mature and powerful emotion. Jazz came from the depths of the hearts and minds of its creators, not from the cynicism of those who've found their way to the "quick buck."

Nobody's "glamorizing" brothels and saloons, but brothels and saloons at least gave rise to valid and real emotions. And the people who inhabited them were real people. On the other hand, how real are the pompadoured pipsqueaks who are wallowing in money earned quickly and effortlessly by such non-musical

gimmicks as the swing hip and the well-timed leer?

Another point: Pomus and his fellow cabalists attempt to sweeten the smell by pointing out that rock 'n' roll has elements of more creative musical forms: the repetition is like that of blues, the figured bass comes from boogie woogie, and so forth. This reminds one of a story told during the early days of the Hitler regime, when the Nazis were secretly building armaments while maintaining a peaceful posture. One worker in a factory that ostensibly made baby buggies stole a few parts each night, hoping to be able to assemble a buggy for his expected baby. But alas, no matter how many different ways he put the parts together, he ended up every time with a machine

To draw the analogy another way, there are but twelve notes in the chromatic scale. Beethoven used them, Bach used them, Handy used them and Pomus uses them. Does this relate their music? Hardly, thanks be!

Throughout history, art has had as its major objective that of giving

Man insight into his state of being, and through such insight leaving him a little better than he was before. The great artists and the great performers have managed to communicate to us a passionate, sometimes exalted, private knowledge which they possessed. This is true in the plays of Sophocles and Shakespeare, in the epic poetry of Homer, in the paintings of Titian, the symphonies of Beethoven, the jazz of Handy and Morton and the folk songs of Leadbelly. These men all are showing us some truth about themselves. We are enfolded by them into the mystic realms of their experience. Whether that experience is happy or tragic, dramatic or comedic, it nonetheless increases our understanding of ourselves and the world we inhabit. That is the func-

tion of art in every aspect.

To place rock 'n' roll, with its adolescent whinings and pseudosexual retchings, in such company would be roughly equivalent to installing pool tables at the Metropolitan Museum, or having the Roller Derby as a regular feature at the Roman Coliseum.

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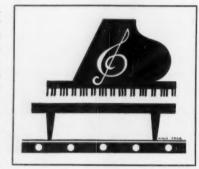
#### WILLIAM H. RICHARDS

Is special training necessary to be a successful piano class teacher? What qualities constitute the group piano instructor? Can a specific definition be made of this specialist? The purpose of this writing is to bring to the attention of the reader problems in the area of piano class teaching, possible solutions, and to state the trends for the requirements of the piano class teacher.

Piano classes existed in the United States prior to 1915, but one must search very diligently to find each example. About the time of World War I leaders in the field of piano classes complained of a lack of an apparent predecessor in setting up piano classes. School systems were not sure if one should train the classroom teacher or the private piano teacher for the position of piano class teacher and both were tried. Just fifteen years later (1930) piano class instructors soared to 877 persons reporting piano classes in operation and 175 institutions offering piano class methods in 36 different states. This tremendous growth with all the growing pains might be attributed to the promotion by the National Bureau for the Advancement of Music.

During the last thirty years, piano classes have become established as a musicianly means of instruction by studio teachers, public school officials and university administrators. Yet, occasionally, an unfortunate situation occurs.

The most common problem in pi-



ano class teaching is the unsuccessful private piano teacher who rushes into the field of piano class instruction as unprepared in piano class teaching as the unsuccessful teaching experience in private piano lessons. Piano class instruction has been falsely blamed for this certain failure. To blame private piano instruction for the initial unsuccessful piano teaching experience would be equally illogical. The responsibility lies with the unfitted and untrained piano teacher in both situations.

#### New Experience

The second example is indigenous to piano teachers affiliated with institutions on all levels: private music schools, public schools and college faculties. This private piano teacher has been teaching very successfully in the private studio and the administrator returns from a convention and decides piano classes should be introduced into his curriculum. Who is the logical person for the piano class teacher, the piano teacher? So dear Miss Jones, much to her dismay, finds herself surrounded by the confused students in a maze of pianos. All she is eager for is the end of the period and the quiet sanctuary of her organized private studio

—and rightly so. It isn't long until Miss Jones seeks another position to get away from the added responsibility of piano classes or talks the administrator into abandoning piano classes as an inferior type of instruction. I couldn't blame her.

Occasionally, a piano teacher will observe a piano class demonstration and experiment successfully with a small group in his private piano studio. The prudent teacher will seek further assistance on procedures before expanding his piano class enrollment by attending additional workshops, reading literature in the field and enrolling in a nearby college or university where opportunities exist for working with a group of piano students with supervision, discussing problems together and outlining a developmental sequence of learning.

And what about Miss Jones and the administrator? The answer seems clear that the administrator should seek a graduate trained in the area of group piano procedures from an institution noted for piano class instruction or encourage Miss Jones to enroll in an institution where she may receive professional assistance. Failure in piano class instruction may nearly always be traced to lack of training on the part of the teacher or the group to be taught too large for effective and musicianly results.

The qualifications of the piano class teacher have evolved from the specialized function of the teacher. There are three broad goals within the framework of piano class instruction on which one builds with the piano class student: development of musical ideas, development of the power to express these ideas and development of musical experience. I feel that only in small groups can

(Continued on page 73)

William H. Richards, assistant professor of music at Montana State University, has studied piano class materials and procedures with two of the leading figures in that field—Robert Pace and Fay Templeton Frisch. He has also taught piano classes at the National Music Camp, Interlochen, Michigan.

# The Brass Band Tradition

#### RICHARD E. HOLZ

T HE Salvation Army is probably best known to the public through its music via the street-corner band, the jingling tambourine and the booming bass drum. Yet, none of these musical "weapons" used by the Salvation Army in its war against poverty and disease came into use by preconceived plan.

For instance, the first Salvation Army band was formed in 1878 in England because an officer needed protection from hecklers. A young captain stationed in Salisbury was roughly handled when he tried to preach out of doors. Charles Fry, a local builder, offered the services of himself and his three sons as "bodyguards." Builder Fry, a choir and orchestra conductor for a local Methodist church, played the cornet and his sons played other brass instruments. When they joined the captain as protectors, they brought along their horns and accompanied the singing-and the first Salvation Army band was born.

In those days as today, brass band music was popular in Great Britain, particularly with the working people. It is no wonder that The Salvationists, trying to reach the laboring class in the slums, should adopt the brass band. General William Booth, founder of the Salvation Army, recognized the value of band music in attracting people to meetings and

ordered his followers to learn to play instruments. Many of the early bands' attempts at making music met with poor results. In many cases, any Salvation Army soldier who could manipulate an instrument was called upon to join a band.

A drawing of the Biblical Miriam holding a timbrel or tambourine, an instrument of Old Testament times, appeared in an Army publication in 1881 and reportedly inspired Salvation Army lassies to add tambourines to the bands. According to one account, the first appearance of tambourine-playing lassies on the street "filled the devil with disgust and the newspapers with comment." The tambourine, jingling along with the singing, also proved to be a convenient collection plate. Today, Salvation Army marches are frequently led by brigades of lassies performing tambourine drills.

The big bass drum was not among

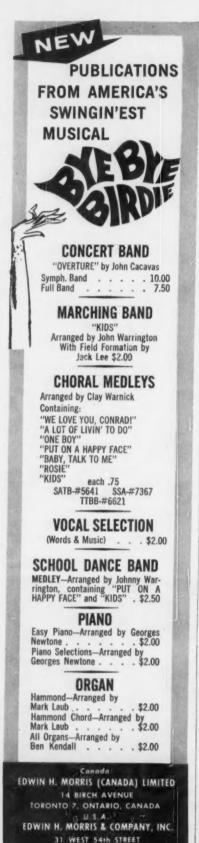
the most readily accepted instruments, since some condemned it as evil, belonging to "the world." But as soon as Salvationists discovered how its booming enlivened meetings and inspired spirited singing, the drum became essential. In outdoor services, the bass drum is traditionally turned on its side to serve as a penitent's bench.

Six years after the Fry family had joined the Army as its first band, some four hundred Salvation Army brass bands had been organized in Britain alone. Salvationists found that the Army's band music was reaching the unchurched much more effectively than sermonizing alone. To assist the soldiers involved in this ministry of music, the Music Editorial Department was organized in London in 1883. Its job was to compose, organize, arrange and publish the band and vocal music used

(Continued on page 68)



Major Richard E. Holz, director of music for the Salvation Army's U. S. A. Eastern Territory and Bandmaster of the New York Staff Band, has performed and conducted bands since he was sixteen years old. Major Holz edits a special series of brass band compositions and arranges music for the Salvation Army's bands and choirs throughout the nation. He was also instrumental in the establishment and furtherance of the nine Salvation Army Musicamps in the Eastern states.



NEW YORK 19, N.

# FOLK SONGS

(Continued from page 18)

music for years with a group called the Almanac Singers — Pete Seeger and Lee Hays. Their phenomenal success in the early 1950's paved the way for Harry Belafonte, The Kingston Trio and more recent hits like Odetta and Theodore Bikel.

All of this is a more or less accurate chronicle of what has happened, but does not really explain the reason for the popularity of folk song. The crucial reason lies, we believe, in the relationship of the performer to his material. Everyone wants to make a hit record. It proves that the artist is of his time and, in turn, structures his time.

One thing is true about his records; they embody a sincere effort on the part of someone—somebody is not kidding. It may be the artist, the composer, the person who supervises the session—somebody put his heart into the record. The performer considering material submitted by composers and publishers for recording soon comes to the conclusion that folk imagery is much better than ninety percent of the stuff most writers are able to produce. "It's not an act, man, it's real."

It's very difficult to perform a repertoire for which one has no respect. Mature performers cannot—with very few exceptions—perform the lyrics of many pop tunes effectively. They need material which thrills them to perform, yet is not so complex musically that it excludes the less experienced listeners. Folk songs are the answer.

A new state unit in South Carolina of the American String Teachers Association was recently formed. Mrs. Peggy Gignilliat of Spartanburg is the President and Mrs. Jerry Lucktenberg, of the same city, is the vice-president.

Acapulco, Mexico, will be the scene of a Pablo Casals Festival between December 10 and 22. Maestro Casals will be heard in a program of orchestral and chamber music. Other planned items include folk singing and folk dances.



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# In and Out of Tune



#### SIGMUND SPAETH



A T regional or national conventions of the Music Educators National Conference, the American Music Teachers Association and similar organizations, the familiar phrase, "Music for Fun," is more than likely to rear its ugly head, often to be treated with the contempt that many of our musical scholars and critics think it deserves. Since this columnist has long been a frank advocate of all that is implied by the slogan, he may be permitted a sincere attempt to analyze its meaning.

Too many educators appear to believe that "Music for Fun" suggests turning all study of the art into mere recreation. Some of them go so far

as to claim that if such study is honestly enjoyable it cannot have any real educational value. They insist that school or college students playing in bands and orchestras or singing in choral groups must undergo the drudgery demanded by standards of perfection, limiting themselves to a small repertoire at close to a professional level instead of exploring the vast literature available in their field and adequately performing a great variety of music for their own pleasure.

THE same perfectionists who insist upon turning practice into drudgery are inclined to regard with suspicion the type of music-teaching aiming at a so-called "appreciation" (a word for which "enjoyment" should long ago have been substituted). They cannot believe that any course of study that is honestly enjoyable can represent significant "mental discipline" and they spend much time and effort looking for ways to make a course as dull, difficult and technical as possible, avoiding with horror the possible accusation that students of "appreciation" or "general music" are merely having the fun of listening to records of the classics.

But is there any law of pedagogy against making any course of study enjoyable? And is "education" to be limited to subjects that may be expected to have a professional or commercial significance in the future life of every student?

WHY, after all, should music be given such special treatment, approached with such reverent solemnity, enshrined in such an atmosphere of mystery? We handle the literature of our own language quite differently, perhaps because everyone is expected to learn to read and write that language before beginning to discover the great books of all time. Incidentally, the general attitude toward music might be considerably changed if every child were taught to read and write notes in the same way.

Students of English and American literature are by no means limited to those who might in time become actors or public speakers or professional writers. They are introduced to the masterpieces of their language, and if this experience proves enjoyable, so much the better. It has little or nothing to do with "mental discipline" or drudgery of any kind.

Children who treat music as a game are likely to develop their initial enthusiasm when the time arrives for more serious study. Conversely, many an adult will find real "fun" as both a listener and a participant in music of some sort, particularly when earlier opportunities have been neglected.

The fact should be squarely faced that only one out of many thousands of people can logically hope to attain any substantial skill in music, even as an amateur. But is there any reason for denying this enormous percentage of the comparatively untalented all opportunity for musical self-expression? Can't they have a little fun with music? >>>>



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#### THE LEGEND OF MITROPOULOS

(Continued from page 21)

myth and legend.

Music so occupied the maestro's life that he never married. His closest friends and associates called him an ascetic. He led an abstemious life. Off the conductor's platform he was shy and reticent, not the darling of box-holding dowagers. One would expect to see him in a polo shirt and slacks, carrying a case of his beloved Heinz bean soup, purchased from the friendly owner of a small cafe near the Metropolitan Opera. He would be on his way to his modest pent-house at the Hotel Great Northern, with pointed spires towering above 57th Street, containing two stories of his music library.

#### **Favorite Dishes**

Among the favorite foods of this protean man was a dish his mother used to make-stuffed pigeon. Mrs. Barton Hocker, a good friend, used to prepare this dish for him, stuffed with wild or brown rice, currants and chestnuts, preferably served with broccoli, sautéd with garlic and butter, and, in Mrs. Hocker's words, "he wanted to see the garlic cloves. Invariably during a dinner with this menu, the dear maestro would put down his fork and say 'Where did you get the pigeons, Marion?', knowing full well that we lived just off Central Park West!" For breakfast he would enjoy Turkish coffee and raw eggs. Quince stew was another favorite.

The maestro retained a child-like delight in the movies, sometimes seeing as many as two or three a day. It was a special treat to see the current detective or science fiction films playing at the low-price movie houses along 42nd Street. If a friend would accompany him, he would enjoy vicariously recasting the film, improving on the direction and background music. The movies and mountainclimbing were cherished diversions. After spending his first holiday in America, he was overwhelmed with the beauty of the country. "Why," he asked, "do Americans always go to Europe when they have every kind of scenery right here?" The four American wonders to him, aside from the movies, were in the WestBoulder Dam, the Grand Canyon, Yosemite National Park and the Redwood trees of California.

Friendliness, active concern for the needs of others, the wish to help young and deserving talent get a start, kept him from saving a great deal of money. He lent money habitually to friends and pupils and always had a sympathetic ear for composers trying to make a beginning. He put several people through theological seminary, and would sponsor new works by promising composers for no personal gain. Hundreds can say "Dimitri Mitropoulos was the most important and positive influence in my life."

A munificent humanitarian, he was also deeply religious, although not a member of the Orthodox Church. He wore a pectoral cross around the neck, one which held a splinter believed to be from the original Cross. A medallion of the Virgin Mary was to be found in the lining of his coat, and he nearly always carried a rosary. His home contained art objects and paintings of a religious nature. He naturally reflected his early environment, as most of us do, retaining an appreciation of the symbols and practices that take on new meaning as we grow older, commanding our sentiment, respect and admiration.

Dimitri Mitropoulos did not subtract faith; he added music. And he died in beauty, doing what he loved the most. A symbol in itself, he loved to climb those challenging mountains. Once when flying over Alaska he found one of his cherished dreams—a "beautiful isle off somewhere." Upon his return, all he had to say was, "Some day I will retire, and go up there to live alone in quietness."

The Boston Conservatory of Music presented the American première of Jean Phillippe Rameau's opera-ballet *Pygmalion* recently. The work was first produced in Paris in 1748 and was given the full Baroque treatment by the Boston school. It is scored for soloists, string orchestra and harpsichord.

#### LIFE IS A SO NG

(Continued from page 9)

After that I sang for four weeks in Las Vegas. I did all right there, but my real profession is the stage and screen. Soon I was offered the part opposite Audrey Hepburn and Gary Cooper in Love In The Afternoon.

I have decided that I'll retire when I'm not enjoying entertaining any more, but that will be in perhaps three years, maybe five. Until it happens I'll continue to use my strongest asset-sincerity. That's how I sell myself and my songs; and the songs are totally different from what is popular today, but have the same appeal. As far as age is concerned, I'm at the time of life when I can delight in just admiring women. Old age, if there is such a thing, isn't so bad when you consider the alternative. For, to quote Mana-Zucca's famous song, "I love life, for I want to live to drink of life's fullness, take all it can give. I love life, every moment must count, to glory in its sunshine and revel in its fount." >>>

#### THE TIRED CHORD

O Lord, now give ear, And please rescue my soul From this merciless Rock, This monotonous Roll!

Once I was a Chord Dearly loved as Amen; In great anthems I swelled Ah, but that was all then!

Now I'm coupled-in fear That it may become chronic, Just a bah-bah-bah "Sub," To a bah-bah-bah Tonic!

O Lord, speed that day, Which'll fill my joy-cup, When triplets and cowbells Will all be used up!

When lyrics with meaning Form pastures more green, And all of us Chords Become tenants serene.

And forgive this rough role, One I never desired: Lord, I'm Rock 'n' Roll weary, And more than that-tired!

-Gene Bone

# CHORAL WORKS

# SEVEN CENTURIES

		THREE PARTS		
011	(1637-1707)	CHRISTMAS MOTET (In Dulci Jubilo)	(S)AAB English text by Fabrizio Melano	
012	(1760-1842)	DISSEMBLING LADIES	SSS(SSA) English text by Andre Delmas	
013	(1558-1613)	MADRIGALE (Fair One So Kind)	TTB English text by Fabrizie Melane	
014	DE LA HALLE (1240-1287)	ROBIN LOVES ME	SSA English text by Fabrizio Melano	.2
015	PALESTRINA (1525-1594)	(O When These Eyes of Mine)	SAT English text by Fabrizio Melano	.2
016	WEELKES	MY FAIR LADY	SSA	.2
		FOUR PARTS		
017	BACH (J.S.) (1685-1750)	ALLELUIA	SATB English text by Andre Delmas	.2
018	BRÜCKNER (1824-1896)	MOTET (Christ is Born for Us)	SATB English text by Fabrizio Melano	.2
019	CALDARA (1670-1736)	ALLELUIA	SATB Latin text	.4
020	DE LASSUS (1530-1594)	LET FAIR PEACE BLESS THE WORLD	SATB English text by Fabrizio Melane	.2
012 013 014 015 016 017 018 019 020 021	SCHUTZ (1585-1675)	A BIBLICAL SCENE (The Pharisee and the Publican) (for 2 solo sopranos, solo tenor) (solo bass and mixed chorus) (with piano or organ)	SATB English text by Fabrizie Melane	.3
022	VECCHI (1550-1603)	O TO BE A CRICKET	SSAA English text by Fabrizio Melane	:21
		FIVE PARTS		
023	BANCHIERI (1565-1634)	MADRICAL TO A NIGHTINGALE	SSATB English text by Fabrizio Melane	.25
024	MONTEVERDI (1567-1643)	TRULY I MUST PERISH	SSATB English text by Fabrizio Melano	.25

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#### THE BRASS BAND TRADITION

(Continued from page 63)

by the Salvation Army.

Members of these first bands came mainly from the lowest social and economic level and had no previous musical knowledge or skill and scanty education as well. Since some of the bandsmen were illiterate, tune titles were accompanied by rough sketches. By the side of We are out on the Ocean, was a roughly drawn ship. Lift Up the Banner was identified by a sketch of a flag. In the light of this early history, the development of capable musicians, teachers and conductors from within the ranks is amazing.

The function of the early bands was solely to assist the hymn singing on the march or in meetings. These hymns were often transcriptions of popular tunes of the day fitted with religious lyrics. As the level of musicianship rose, arrangements had more varied harmonic construction, and with the establishment of the Music Editorial Department, Salvationists themselves began composing music to suit their evangelistic mission.

#### Varied Repertoire

After the turn of the century, bands were allowed to add purely instrumental music to the repertoire. Today, Salvation Army band journals contain marches, hymn and gospel song arrangements, tone poems, suites, fantasias and transcriptions of classics arranged to meet the needs

of bands of varying size and ability. The Salvation Army also publishes music education materials, including complete sets of instruction books for all brass instruments. Music for Salvation Army bands is regularly published at London, Stockholm and New York City.

Today, there are 50,000 Salvation Army bandsmen around the globe. Some of these musicians are officers, but most are members of the Army who work at regular trades and professions and pursue their "ministry through music" in their leisure time. Many of the bands both here and abroad are so proficient that they make recordings, perform in concert and are heard on radio and television programs. The New York Staff Band, founded in 1887, seven years after the first party of Salvationists arrived in America, has been applauded by eight Presidents of the United States. The late Dr. Edwin Franko Goldman, who encouraged and assisted Salvation Army banding, called the New York Staff Band "one of the greatest bands in the country. The men, though amateur musicians, are capable of the highest professional standard for brass band work."

The professional standards of the Salvation Army's top bands have inspired well-known composers. John Philip Sousa wrote *The Salvation Army March*. Dr. Ralph Vaughan Williams was so impressed with a performance of the International Staff Band of London that he asked for permission to write for them. His *Prelude on Three Welsh Hymn Tunes* was the result.

The key to the continuing development of proficient musicians is the music instruction program conducted in Salvation Army corps and community centers throughout the country. This program both attracts and develops youngsters with musical ability. Concentrated training is offered to young people at thirty-two music camps conducted by the Salvation Army in the United States alone. Classes are offered in instrumental technique for each brass instrument and percussion, rudiments, theory, harmony, conducting, sight-singing, voice pedagogy and music appreciation. Bands and choirs are organized with campers placed according to their level of performance. The spiri-



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tual development of the campers is fostered through the camps' religious programs. Music education continues for adult Salvationist musicians through intensive courses.

From the days of the first bands, Salvationists have recognized that music is a powerful force in moving souls and stirring emotions. Wherever Salvation Army musicians play -in prisons, hospitals, on street corners or in concert halls-their mission is to spread hope and joy, awaken souls, and turn the listeners' thoughts to God. Over the years, literally thousands of people have testified to the power of this music in helping them come to a better relationship with God and their fellow man. While this spiritual mission of Salvation Army musicians is paramount, American bandsmen are proud of the fact that the brass band tradition in this country has been maintained and promoted chiefly by the Salvation Army. >>>

REQUIEM FOR THE MARCHING BAND

(Continued from page 24)

forms, instruments and props for the half-time show is a major item in any music department's budget. A concert band can be outfitted for about half of what it costs to uniform a marching band; moreover, many instruments which are primarily used for marching are out of place in the concert band. Since the average music department's budget is limited, the marching band's needs are too frequently filled to the concert band's detriment.

Is it possible to recover, for serious cultural pursuit, the time and resources traditionally expended on marching without forfeiting the important service aspect? There are a few directors who have already found that it can be done, and there are many more who wish they could try it.

This writer recently wrote that marching bands are of little value in the liberal arts college. The resounding approval voiced by the readers of that article proves that many music educators would gladly be pall-bearers at the marching band's funeral. Since that time the

idea presented has been tried by the author and the results have been most gratifying.

The marching band was discontinued at Doane College two seasons ago. The band still performs at football and basketball games and track meets and satisfies its service aspect in this manner. Two or three rehearsal periods, instead of two or three months, are devoted to building a repertoire of music suitable for such occasions. More concerts have been presented to the benefit of both school and community. The Doane College Concert Band gave its first concert six days after the normal close of a marching season; it would have barely begun preparation by then if the band had been marching. There has been nothing but approval from parents and students, band directors, newspapers and the

entire local community.

Perhaps a re-evaluation of the marching band in any college situation is in order at this time. Is it not logical that at the college level where there must be selectivity and care in what is emphasized, the extra-musical aspects of the band should be eliminated? Bury the marching band and the concert band will enthusiastically play its requiem.

Deutsche Oper Berlin is the name decided on by the Berlin Senate for the new home of the City of Berlin Opera, which will open in the autumn of this year. Wieland Wagner will supervise the productions of Aida and Lohengrin and Ferenc Fricsay and Karl Boehm will be the principal conductors.



# Mc DUNN

As First Trombonist of the CBS-Chicago staff orchestra and as a recording artists whose services are much in demand, Mark McDunn is regarded as one of the outstanding brass players in the Middle West. He is on the faculty of DePaul University and has recently expanded his teaching activities to include solo and clinic appearances. Of a recent clinic at the University of Michigan Dr. Revelli writes, "the finest I have ever witnessed." For information on Mr. McDunn's own instrument—the Holton Model 67—see your Holton dealer or write FRANK HOLTON & CO., ELKHORN, WIS.

Mr. George Feuerhelm, Band Director, Elmore, Minnesota Public High School is shown above standing behind his new set of Slingerland #402 Supreme Tympani (with the pedal that doesn't slip). He writes that he is very proud of them.



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#### BRITISH MUSIC EDUCATION

(Continued from page 45)

given to the obviously talented.

If it is felt that a student should pursue his studies, grants are provided in order that he may be trained. These grants cover four or more years, and they are not always dependent on academic achievement, but on actual potentialities. The acquiring of these grants, however, depends on the stipulations laid down.

Often today, education authorities may be thanked for sponsoring a promising operatic or concert artist. In fact they may also be thanked for sponsoring other arts. The talented ballet dancer or would-be actor or actress can seek help from their education committee, but the finding of the musician is a direct result of the drive to encourage music and musicians among students.

#### Financial Success

The prospect looks pleasing set out in this way. As we say in England "Never have we had it so good" and this especially applies to music in education from the angle of efforts by the authorities, but still the cry goes up and rightly so "We do not spend enough money. We do not have enough money."

At times, too, we are disturbed by the fact that "pop" singers can earn five times as much money as the Prime Minister, and all this is brought about by the teenagers whom we are endeavouring to educate musically. But the other side of the picture is evident. It is true that the teenager goes through this phase of worshipping at the feet of these so-called singers, but eventually the seed sown by the education authorities bears some fruit. Later, the teenager realizes, or some of them realize, that there is music of a more lasting quality and they "cast off these childish things" and settle down to appreciate the good things of life in the musical world.

However, the statement that more money and more efforts are being put forward today than ever before, is perfectly true, but still people responsible for the development of music in education are dissatisfied. As previously stated the policy of learning music through making it has

paid dividends up to a point. This method has served the double purpose of giving the child an interest which he will follow when he leaves school, and of developing his musical knowledge, but it is a matter of deep concern that the teacher in the junior or lower grade school is not always equipped to meet the demands which are made on the teachers of general subjects. Actually these demands are not nearly as heavy as the G.P. (general practitioner) teacher imagines. The modern approaches to classroom techniques are interesting and simple, and the teachers who have the courage to try these methods find that in the course of time. they have acquired so much themselves that the subject ceases to become the bête noir that it was. They will find that teaching singing linked up with the English lesson, as singing can be taught through speech, becomes a pleasure; and theory taught incidentally through their singing also takes its place; musical appreciation can be taught with the mechanical aids which are available to all teachers in Great Britain, and it is generally felt that the salvation of music in education today really lies in the hands of the primary (seven to eleven years age group) non-specialist school teacher. It is in the hands of these teachers that the foundation is built which will be completed by the specialist teachers of the secondary schools. In the grammar school the normal academic music syllabus is followed, with unfortunately far too few pupils choosing to take music. In fact many potential music teachers are being lost by the decision to take a subject other than music at which they will probably not be as good, but there still exists the old prejudice that "music is precarious."

The one bright, gleaming spot here, however, is the fact that there is now more good music-making in schools than ever before, so perhaps this may be the way to create an urge to make music teaching a career. It might well be a pointer, and we can watch the development from here in the future. At least music is by no means the dead thing it was twenty years ago.

MUSIC JOURNAL

#### MUSIC IS THE HEART OF A CITY

(Continued from page 11)

leading composers such as Darius Milhaud and Ernest Bloch. The Bach Choir of Calvary Presbyterian Church goes beyond its Sunday morning obligations by presenting a yearly Bach Festival with outstanding singers and instrumentalists in stimulating and historically accurate performances.

nancial support where she felt it necessary, and herself founding the San Francisco Recreation Symphony, one of the many musical outlets available to the amateur performer in the San Francisco Recreation Department. Other organizations in the Music Division of this extensive and very active branch of our city's Civil

#### Free to the Public

The City of San Francisco itself sponsors a vast amount of music for public consumption without charge. Summer band concerts are an American tradition and are a constant attraction in various parts of the city, some of them by civic finance, others through the courtesy of the American Federation of Musicians. The San Francisco Municipal Band also gives concerts regularly, and a third organization, the Golden Gate Park Band, gives concerts every Sunday in the Band Concourse in Golden Gate Park. Organ recitals are offered every Sunday throughout the year in the Palace of the Legion of Honor, one of the city's most beautiful art galleries, and frequent recitals and twice-weekly record concerts are featured in the auditorium of the main branch of the Public Library, which also houses one of the largest and finest music libraries in the country. Also, during the summer months concerts are given every week in the sylvan beauty of Sigmund Stern Grove, offering a varied fare of symphony, opera, light opera, ballet and other musical entertainment. Picnic facilities are available and whole families come for a day of relaxation and music, undaunted by a very occasional gloomy day; on two or three occasions performances have even been known to continue in the rain because both performers and audience were enjoying the afternoon so

Sigmund Stern Grove was the gift of Mrs. Sigmund Stern, long active in San Francisco musical life, to the Recreation and Park Department of San Francisco. Mrs. Stern took great personal interest in all things musical, giving encouragement and fi-

necessary, and herself founding the San Francisco Recreation Symphony. one of the many musical outlets available to the amateur performer in the San Francisco Recreation Department. Other organizations in the Music Division of this extensive and very active branch of our city's Civil Service are choruses for adults and teen-agers, two dance band ensembles for different age groups, a light orchestra which specializes in sightreading, a senior citizens' band, and other musical activities for senior citizens, among other projects. Active musical participation is provided weekly for children on 43 of the city's 78 municipal playgrounds in the form of folk songs, musical games, toy symphonies and, more recently, ukulele lessons, which have proved very popular. An all-city children's chorus is projected, but is still in the planning stage, as is a chamber opera activity for the purpose of presenting new and old works on a small scale. The Music Division also provides pianists for the weekly folk-dance periods offered in these same playgrounds by the affiliated Division of Dancing and Dramatics. Like the aforementioned events, all of these activities are absolutely free to the public.

Under a charter amendment voted by the people of San Francisco in 1935, the Board of Supervisors is authorized to set aside one-half cent of the tax rate for the use of the Art Commission in maintaining, or assisting in maintaining, the worldfamous San Francisco Symphony Orchestra and for other artistic and educational projects. From the inception of its music sponsorship activities, the Commission established a price policy whereby the most humble lover of music might enjoy not only the work of his Symphony Orchestra, but with it the most famous artists of the world of music. During the first decade of its function in this field, the Symphony Orchestra was presented in concert under the baton of famous guest conductors, and with equally famous guest artists. Since 1951, the major musical presentation has been the

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The public has responded to this idea of an annual Summer Pop Series with an ever increasing attendance, made possible by the continuing policy of presenting the delights of classical, semi-classical and popular music in a series of 10 concerts at prices which begin at 30c and for which the most costly seat is only \$2.30. In the programs of these concerts with Mr. Fiedler and the San Francisco Symphony Orchestra, it has been the policy of the Art

Commission to present local talent as soloists, thereby giving them an opportunity to advance professionally.

To give a detailed account of our San Francisco music life is outside the scope of the present article; suffice it to say that we consider it an indispensable part of our community, not a special feature. San Francisco without music is as unthinkable as San Francisco without Bay or cable cars; we cannot do without it, and are endeavoring to do as much as possible with it.

#### THINGS YOU SHOULD KNOW ABOUT

(Continued from page 57)

chandise Wholesalers, 10680 Meadowbrook Drive, Cleveland 30, Ohio, ... Joseph Csida, Vice President for Eastern Operations, Capitol Records, Inc., has been elected to that company's Board of Directors and Bill Frost was named Director of the Editorial Department for the record firm. . . . The Hammond Organ Company has formed Hammond S.A., a Swiss corporation and whollyowned subsidiary in Lausanne, for the European distribution of the company's products. The company also acquired the Gibbs Manufacturing and Research Corporation of Janesville, Wisconsin.

RECORDS - The D'Oyly Carte Opera Company is heard in Gilbert and Sullivan's Iolanthe (London Records), a delightful G&S work which spoofs everything from Richard Wagner to the House of Lords. All of the dialogue is included in this album. . . . Beethoven's String Quartets Op. 59, Nos. 1-3, Op. 74 and Op. 95 as performed by the renowned Amadeus Quartet (Deutsche Grammophon Gesellschaft) are available in a new three-record album. The works are well recorded and played. . . . The new recording of Bach's St. John Passion (London Records) features the tenor voice of Britain's Peter Pears. Other participants in this English-language recording are Elizabeth Harwood, Helen Watts, Alexander Young, Hervey Alan and David Ward. David Willcocks conducts the Philomusica of London and Thurston Dart, well-

known musicologist, performs the harpsichord continuo. It is, on all counts, a sterling performance. . . . Thanks to the efforts of Mr. Jack A. Somer of the RCA Victor Records research and engineering staff, record stores are carrying the historic Arturo Toscanini recordings in stereo versions. Two of these albums are Dvorak's Symphony No. 5 in E Minor, Op. 95, "From the New World" and a disc devoted to Respighi's Fountains and Pines of Rome. The orchestra is the old NBC Symphony Orchestra and nothing need be said about the performances. . . . The New York Philharmonic and the Columbia Symphony are conducted by Bruno Walter in a group of three Schubert symphonies (Columbia Records). The works included in this two-record set are the Symphony No. 5 in B flat, the Symphony No. 8 in B Minor, "Unfinished" and the Symphony No. 9 in C Major, "The Great." Dr. Walter's interpretation follows the grand Viennese tradition of full and spacious melody. . . . Stokowski is as magic a name in his milieu as Toscanini and Walter. He brings his famous fire and spirit to a group of Hungarian, Roumanian and Czech pieces performed by the RCA Victor Symphony (RCA Victor Records). The composers in this album, entitled Rhapsodies, are Liszt, Enesco and Smetana. . . . Fernando Corena, a basso buffo of repute, presents a program of concert arias by Mozart and Domenico Cimarosa's Il Maestro di Cappella with the assistance of

Argeo Quadri, conducting the Orchestra of the Royal Opera House, Covent Garden (London Records). All of the works are sung in the best taste.

# TEACHING THE PIANO CLASS

(Continued from page 62)

all three be attained. The function of the teacher in such a situation is to act as a guide—a chairman—in which the piano students express themselves concerning all aspects of musical learning in piano development. The best piano teacher is he who can guide the discussion to a constructive conclusion unobtrusively.

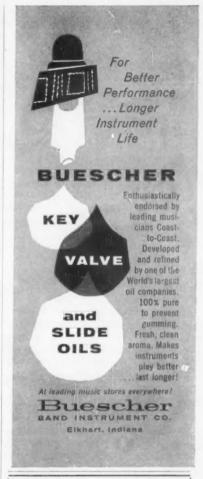
In the Music Education Source Book of 1948-1949 the following statement concerning the qualifications of the piano class teacher was presented: "In order to carry on piano instructions successfully, the teacher must be equipped with many qualities. He should be fit; have an attractive personality radiating cheerfulness, sincerity, and assurance, have a broad musical knowledge, at least the equivalent of a Bachelor of Music degree, besides special training in modern normal methods of teaching class piano under supervision. The piano teacher should have a thoroughly organized plan of procedure and follow it through. He must have specific knowledge in

child training and development as well as a love for children. He must be kind but firm and have the ability to adapt the program to the setup which is peculiar to the school in which he is teaching. He must have definite goals to be reached by the pupils at a certain time and must know the orderly steps to reach these goals."

I have tried to formulate my own definition. However, I kept returning to a clear, concise, and simply stated definition by Mrs. Ella Mason Ahearn which I would like to restate and share: "The piano class teacher is one combining musicianship and a definite understanding of piano pedagogy with the knowledge of educational principles, psychology

and group procedures."

The piano class teaching profession is an established and specialized means of instruction. Comparable to all areas of instruction, it capitalizes on the successes and notes failures thus providing a backlog or history of experience. These results are organized for presentation in the workshop and pedagogy courses by specialists. Generally, exploring developmental sequences of learning, noting ideas of procedures, and comparing materials are included in these courses. The teacher entering group piano instruction must acquire the tools of this profession. Such training will provide a stronger basis for a springboard to success. These teachers are needed. Welcome to the profession!



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#### THE HARMONICA'S NEW ROLE

(Continued from page 42)

music and sound can come from so small a source. Music lovers, however, are accepting the harmonica as a full-fledged member of the family of instruments.

Just as there are accordion and guitar orchestras there should also be an organized harmonica orchestra. Different kinds of harmonicas have many of the same tonal qualities found in orchestral instruments. For example, tones produced by the bass harmonica can descend to the lowest note of the contra-bassoon and the regular chromatic harmonica's range extends from the lowest note on the viola to three octaves

above middle C. An orchestra composed of harmonicas, if played by properly trained musicians, can sound like a gigantic pipe organ.

In short, the harmonica is an ideal instrument for students of any age. One need not spend many years of study and still be a beginner. A few years of concerted effort on the harmonica is enough to master the instrument, which is quite portable, thereby eliminating transportation problems. Through the harmonica, students can cultivate the joys of making music at an early age, and this idea is the basic foundation of music education.



#### MOZART'S PIANO MUSIC

(Continued from page 22)

pressed with regard to Haydn.

It is relatively easy to play Mozart's chamber music because the parts fit together like a perfectly constructed jigsaw puzzle. The performer in a quintet, or, for that matter, a concerto, must be aware of all the other parts and their functions. Quite often I have found the viola part in a chamber or concerto work to be of the utmost importance as it has expressive lines to play and this factor of Mozart's scoring cues the soloist on the performance of his own part.

#### Piano vs. Harpsichord

Haydn is also a composer of the first magnitude, but I would only perform his works on the modernday piano and not on the harpsichord. Many musicians insist upon performing Havdn sonatas on the harpsichord for musicological reasons. Unfortunately, these reasons apply only to the date of composition and not to the actual works. One often finds many expressions, ornaments and accents which can only be done justice to by the piano. In his Andante in F minor Haydn distinctly calls for the use of the "open pedal" and, as we all know, the harpsichord had no pedals.

The present-day piano, it must be cautioned, is not similar to the instruments used in the classic and romantic periods. True, the keyboard was basically the same, but our contemporary pianos have the sostenuto pedal which neither Mozart, Beethoven, Schubert nor Chopin could have utilized as it did not exist in their lifetimes. I therefore do not use this pedal in playing the works of the German composers mentioned though I sometimes utilize it in Chopin's music.

There are several changes in our modern piano which I feel would enable the performer to achieve a more unified musical effect. We need a more cantabile sound in the upper octaves and a less ponderous feeling in the bass. Our upper octaves are too brittle and our lower ones are far too thunderous, thereby creating many technique problems and the

lack of a uniform tone.

The so-called "Mozart piano" differed from Chopin's piano which in turn differed from our 1961 pianos. Each composer wrote for his own instrument, exactly as our contemporary composers are writing for our pianos. To further expand my own repertoire as well as to give our modern musicians a chance to be heard, I include a contemporary piece in every program. Our duty to the liv-

ing composer is one of the most important functions of the performer and I am delighted when a contemporary work holds its own among the masters. I heartily perform and enjoy some contemporary music, such as Aaron Copland's Piano Quintet and Ben Weber's Sonata da Camera for violin and piano.

In conclusion, then, let all music be played as the composer wished. Let us not adapt baroque, classical and romantic scores; let them stand on their own merit and let them be heard in the spirit of their composition.

#### PIANOS FOR VIRTUOSOS

(Continued from page 28)

Polish genius had his peculiarities, one of them being that he wore the same striped pants for 40 years in public appearances. Once, on leaving New York, he forgot to pack them. We received an urgent wire from Paderewski in Florida. Besides the trousers, he also requested shipment of his daughter's aquarium (complete with 12 turtles), and a thousand of his favorite brand cigarettes.

I had a similar chore with Van Cliburn over a pet dress suit he wears. Bound for Europe, the young genius was almost safely delivered to Idlewild Airport when he remembered he had completely forgotten to pack his favorite dress suit. He refused to budge from New York without it.

#### Mission Accomplished

With deadlines and flight time hanging fire, several telephone calls later we had traced the suit to a friend's closet, retrieved it, and raced back to the plane. Van Cliburn took off on schedule and was "dressed right" for concert photographers abroad.

Rachmaninoff, on a Canadian tour, was once surprised by the news he was expected to play God Save the Queen before his regular performance. He could not recall a bar of the music! Fortunately, Bill Hupfer, a Steinway tuner traveling with the pianist, was able to whistle the melody while in the taxi on the way to the hall. Rachmaninoff rendered a

magnificent arrangement of the anthem at the concert that night, newly composed from his tuner's whistle!

Few people listening to the inspired music of Josef Hofmann realized that he was playing on a smaller keyboard than the standard Steinway. At the artist's request, some time ago, we fashioned a keyboard especially suitable to the size of his small, gifted hands.

Not-yet-successful pianists always ask to borrow concert grands once masterfully played by senior Steinway artists. I try to oblige each of them. This choice does nothing to improve budding talents, but beginners seem hopeful a piano will reproduce brilliant music it has somehow "stored" since its latest association with a virtuoso.

The Steinway family memoirs resound with countless famous names of yesterday and today: Rudolf Serkin, Victor Herbert, Franz Liszt, Richard Wagner, George Gershwin, Skitch Henderson, Jimmy Durantethese and many more have made the trials of a concert service manager a rewarding experience. For generations, the Steinways have felt honored to manage the immortals of the keyboard. But what is more important is that today the immortals of tomorrow-Byron Janis, Van Cliburn, Ann Schein, John Browning and countless others-are daily and constant visitors at Steinway Hall. My daily activities reflect the same problems as those of the pianistic immortals of the past. >>>

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INSTRUMENTATION

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